Club Sandwich

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PHOTO: PAUL COX

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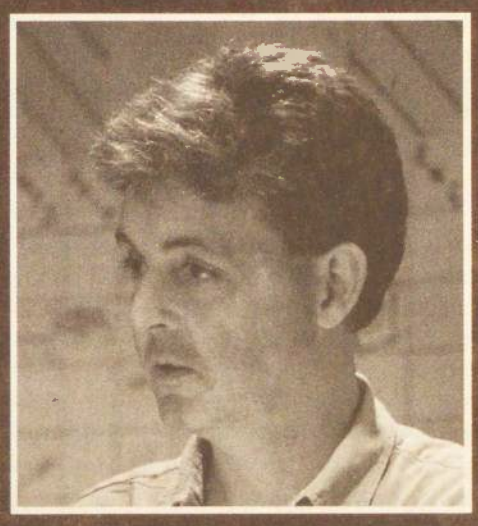


PHOTO: DENIS O'REGAN

PHOTO: PAUL COX

Club Sandwich

Hi there!

Much to the delight of European Fun Club members, and the public in general, Paul has been prominent on the TV screens recently. Having an international hit with ''Once Upon a Long Ago'' inspired Paul to do some television promotion in Holland, France, Germany and most recently in Italy where he appeared at the famously chaotic San Remo Festival, around which we base our major feature for this issue. Naturally, these events have further stimulated the public's desires to see more of him, but Paul has no plans for any tours until he completes his next album, on which he is currently working.

Continuing our theme of 'All The Best', we have features on the making of the ''Once Upon A Long Ago'' video and the TV ad, and in this issue we meet Mike Ross, who designed the album cover and co-directed with Paul, the charming video.

'All The Best' has already become one of Paul's most successful albums, with only 'Band on the Run' outselling it in the U.K., where it went ''Triple Platinum'' for selling 900,000 copies shortly before Christmas. It has earned similar awards worldwide: (Platinum) in Australia, New Zealand and Ireland; (Gold) in Italy, Canada and Japan. As we go to press the album is still climbing the charts in Austria, Germany, Italy, Switzerland, Brazil and Argentina, and with the assistance of the hit single, ''Once Upon a Long Ago'', which has made the Top 30 In 15 countries so far, has achieved worldwide sales approaching 2½ million.

A number of our American readers have written to me asking why the United States version of the LP was different, and why it did not include the single ''Once Upon a Long Ago''. (The American LP and cassette only included 17 tracks instead of 20, and substituted ''Uncle Albert/Admiral Halsey'', ''Junior's Farm'', ''Goodnight Tonight'' and ''With a Little Luck'', for ''Pipes of Peace'', ''Once Upon a Long Ago'', ''We All Stand Together and ''Mull of Kintyre'' on the Compact Disc.) The answer is that marketing of records lies very much in the hands of record companies, who are sensitive to local sales conditions. Capitol Records in the U.S.A. advised Paul that compilation albums don't do really well there because of the comparatively high cost of TV advertising and the difficulties in promoting a collection of past hits on traditional radio and press outlets. They only wanted to include the songs which had been U.S. hits, and to omit the new song from the album believing that November wasn't a good release time for a single. Not to release the album at all would have been most unfair to American fans, so after some consideration Paul agreed to let Capitol go ahead in the way they thought best. In the end, ''All the Best'' has done rather better in the U.S.A. than anybody at the record company expected, with America contributing nearly 20% of the total worldwide sales to date!

But for those of you who want to buy the U.K. version of ''All The Best'' for your collection, send an International Money Order in STERLING, or a credit card number for £8.49 plus £2.85 package and posting to:

Andrea Law
Mail Order Department
Tower Records
1 Piccadilly Circus
LONDON W1 (Tel. 01-439 2500)

Mail order forms are available at the same address for other McCartney records as well.

'Til next time, Sue

Meet Mike Ross

PHOTO: LINDY ROSS

'Once Upon A Long Ago' was a fine song, building on traditional McCartney strengths; *All The Best* was a collection of top-notch goodies: this much we know. But whoever you are, at Christmastime the competition's intense, so more than ever the public eye must be caught. So, a strong video for the single and a well-planned campaign for the album mattered even more than usual.

Which is where Mike Ross came in. British McCartney fans relished his work on both releases, so we thought it was time you met the chap. Co-director of the 'Long Ago' video with Paul (in close cahoots with Geoff *'Rupert'* Dunbar), designer of the *All The Best* sleeve and ''MPL's visual representative'' on the TV advert, Mike set up his own Normal Service operation with his wife Lindy after Mike's years of experience with record companies had left him well qualified for both video and graphics.

Born in Galashiels, Selkirkshire, Scotland in 1946, Mike and your humble editor attended rival schools near Edinburgh. (Though not at the same time: no ancient scores are settled in this piece.) Four years at Kingston Art School near London followed. Had this helped him in his career?

''Absolutely. I took my portfolio round and soon got a job on *The Observer*, starting on the colour magazine. Then I moved to the newspaper, which was much more interesting, being more immediate. I even drew a sports cartoon, though I was into cartoons rather than sport – I still do them, though not professionally.'' (Just like a left-handed bass player we know.)

After two years, Mike moved to DJM Records as art director when Elton John was at his most prolific, joining him in the same capacity when Elton set up his own Rocket Records and doing the sleeves for such albums as *Honky Chateau, Don't Shoot Me, I'm Only The Piano Player* and *Goodbye Yellow Brick Road*, the last winning *Music Week's* Top Sleeve Design Award. A spell of freelancing in America followed, when the Ross imprint was applied to albums by Diana Ross, Neil Diamond and others. The final preparation for Normal Service was Mike's long spell with A & M Records in London. Of which sleeve is Mike proudest from this period?

''I got three Grammy nominations at A & M – people say there are no real winners, if you're nominated that's honour enough! They were for Joe Jackson's *Look Sharp* (the white pointed shoes), Joan Armatrading's *The Key* (I did several of her albums) and *Bewitched* by Andy Summers and Robert Fripp. I also did the first three Police albums and some of Squeeze's. More recently, I got another *Music Week* Award for Sting's *Bring On The Night* and did his *Dream Of The Blue Turtles* too.''

Rising names such as Annabel Lamb, How We Live and The Fixx have also received the Mike Ross treatment. Did Mike get his artistic bent from his parents?

''My father was a banker and died when I was young, so he doesn't really come into the story. My mother started me on life drawing, which helped. I got really interested at 10 or 11, when I began to get better at it. My school didn't have the art centre it has now, but there was scope for the arts if you were good enough.''

How did he make the leap from designer to video director?

''I'd wanted to direct for a long time and aimed to work my way up to it at A & M and gain experience before going on my own. After being Art Director, I was Director of Visual Arts (including video) for my last year, though I'd been doing the same job in effect for some time before that. I co-directed one video while I was at A & M: 'Down The Wire' by The Quick. Usually I scripted the video, then found the director – Captain Sensible's 'Wot 'was one example.''

When we spoke, Mike had just finished a video for Bolland and Bolland from Holland (honestly), writers and producers of Falco's 'Rock Me Amadeus', his ''fourth or fifth'' directing job. But what of the background to his third or fourth, for 'Once Upon A Long Ago'?

''Paul had scripted it, then there were a lot of meetings with him and Geoff Dunbar. The cartoon wasn't finished when we shot the performance footage, but the transfer points from film to cartoon and back had been agreed before. It was very ambitious to do what Geoff did in the time – he finished it while we were in post-production. The location decided the performance footage.''

Mike had a similar collaboration with Derek Hayes, director of the TV advert for *All The Best*: ''I was there for the shoot to make sure the sleeve was translated faithfully into video, but wasn't really involved in production. The idea for the sleeve needed to work for absolutely everything, including TV, posters, CD and the single. Showing Paul in black and white and animating the songs were planned with TV in mind; then it was up to Derek to take it further.''

The full stories of the video and the advert are elsewhere in this issue. Observant fans will have spotted that Paul's black look (we don't mean his scowl) has been carried over into TV appearances by him and his band. This is the work of Lindy Ross, who has styled their clothing throughout. She and Mike live in Surrey (''between the park and the river'') with their two sons and two cats.

It's doubtful whether Mr. & Mrs. Ross have much time to stroll in the park or take the air along the towpath – two days after we spoke, Mike was off abroad for a month. Still, that's life when you're in demand: looking at the 'Long Ago' video and the *All The Best* campaign, one can see why the demand is there.

THE SAN REMO SONG FESTIVAL

PHOTO: JOHN HAMMEL

On Saturday 27th February, Paul headlined the Song Festival at San Remo in Italy, just along the coast from Nice and Monte Carlo. The band featured Hamish Stuart on guitar and bass, and drummer Chris Whitten, who've formed the nucleus of Paul's recording band of late. Linda (keyboards), Gary Barnacle (sax) and Andrew Chater (Violin) completed the line-up, with Paul on bass and guitar.

It can be tricky getting full info from foreign parts, but luckily ace reporter John Hammel of MPL was on the spot. (See CS 39 for John's account of the 'Spies like Us' Video shoot.) Here are his impressions of the trip.

"A beautiful sunny morning as I'm driving with Paul and Linda to the airport. The rest of the band are all waiting at customs. While we're walking across the tarmac Eddie's there with his camera videoing everybody. (See Meet Eddie Klein in CS 40.)

'It's fantastic flying weather and we're off: myself, Eddie and the band and Alan Crowder and Lindy Ross, our wardrobe lady. (See Meet Mike Ross.) We're heading for Nice airport, because we can't get into San Remo – well, we can get in, but we can't get out again after seven o'clock in the evening. At Nice airport we had three limousines waiting for us, but the problem was they couldn't come onto the runway. So Trevor Jones, who was already out there, had to sort out courtesy cars to pick us up, get through customs and into the limousines.

"We're taking all the mountain roads through Monte Carlo to Italy and going through the mountain tunnels. It's an unbelievable day, about fifty-five to sixty degrees – I thought I'd need an overcoat, which I didn't. Eddie's got his big video camera in the car – we're in one car with Paul and Linda, everybody else is in two other cars. So he starts shooting, as we go through the tunnels, some orange and lemon trees. We see millions of greenhouses all over the hills and they seem to be growing flowers.

"The drive to San Remo takes about an hour and the scenery and some of the villas look fantastic. You see all the market places and people working, but the other thing Eddie and I noticed was lots of observatories up on the hills for looking into the skies at night.

"We go through a few tunnels and then come to the Italian border. I get out with all the passports; Trevor and I talk to the customs men. The EMI man, 'Beppe' (Joe Ciraldi of EMI Italy), is there and everything's fine. We go through the two checks and on the other side there's two police cars, one at the rear and one at the front, to escort us in. We thought, 'Great, but do we need it?' We did need it, as it happens.

"As we come up into San Remo, the place is packed: traffic jams, little roads, everything. The police car that was in front of us pulled all the traffic over, so we had to go down the other side of the road to get through. They've got these special 'lollipops' – white sticks with a round top which is white and red – and if that comes out, you've gotta move.

"We're going to the theatre where Paul and Linda and the band are gonna do the two numbers ('Once Upon A Long Ago' and 'Listen To What The Man Said') and there are streets of people, screaming and shouting for Paul, cameras flashing. Eddie was totally flipped out and started taking film of all this. We get into the theatre complex and out of the madness. There's more people, waiting to say hello, and we get straight onto the stage. I get the guitars out, plug 'em in and we start rehearsing.

"That lasted about an hour and then Paul had a couple of TV interviews and a lot of press to do at the Hotel Royale, half a mile back down the road. There were so many people out front when we got there, then when we got into the front entrance there were more people inside than outside: press again, millions of cameras, tons of craziness. Linda got pushed back behind the crowd and Paul got pushed into the middle. In the end we managed to get them back together and into the elevator to the second floor, where we had a suite overlooking the Mediterranean and some palm trees: terrible view!

"We meet up with Richard (Ogden) in Paul's room. I order some tea and we relax for about fifteen minutes before we have to go down to the press reception. Richard and Trevor nip downstairs, then come back up and we decide to go. Paul's all ready – bit of make-up for TV – and down we go. There's two TV interviews, each for about twenty minutes, which worked out pretty good. They were sensible questions and Richard was there to oversee and make sure things didn't get too crazy.

"Then we had Beppe come back in. He insisted that there were at least eight journalists; the second time he came back there were about twenty-eight journalists. So we got all the tables together and made a big square, put some green velvet cloths on and had a mini-press reception: it's the only way to deal with this amount of people. Some of the journalists had seen Paul in England last year when we were doing a bunch of press stuff and there were no problems. Paul does a photocall with EMI people from France and Italy and that goes down very well.

"By now it's seven o'clock, so we go back up to Paul's room by the fire escape. (Beatlemania stuff, this.) Pasta has been ordered and Chris, Gary, Hamish and Linda are already up in the room. Paul doesn't bother to eat, but everyone else does. We have tea, coffee, orange juice. By this time the make-up lady's in and Lindy's there with all the clothes. While all this was going on, the five police outside wanted a photo with Paul, so we managed to get that organized. They gave him a lovely badge and thanked him very much.

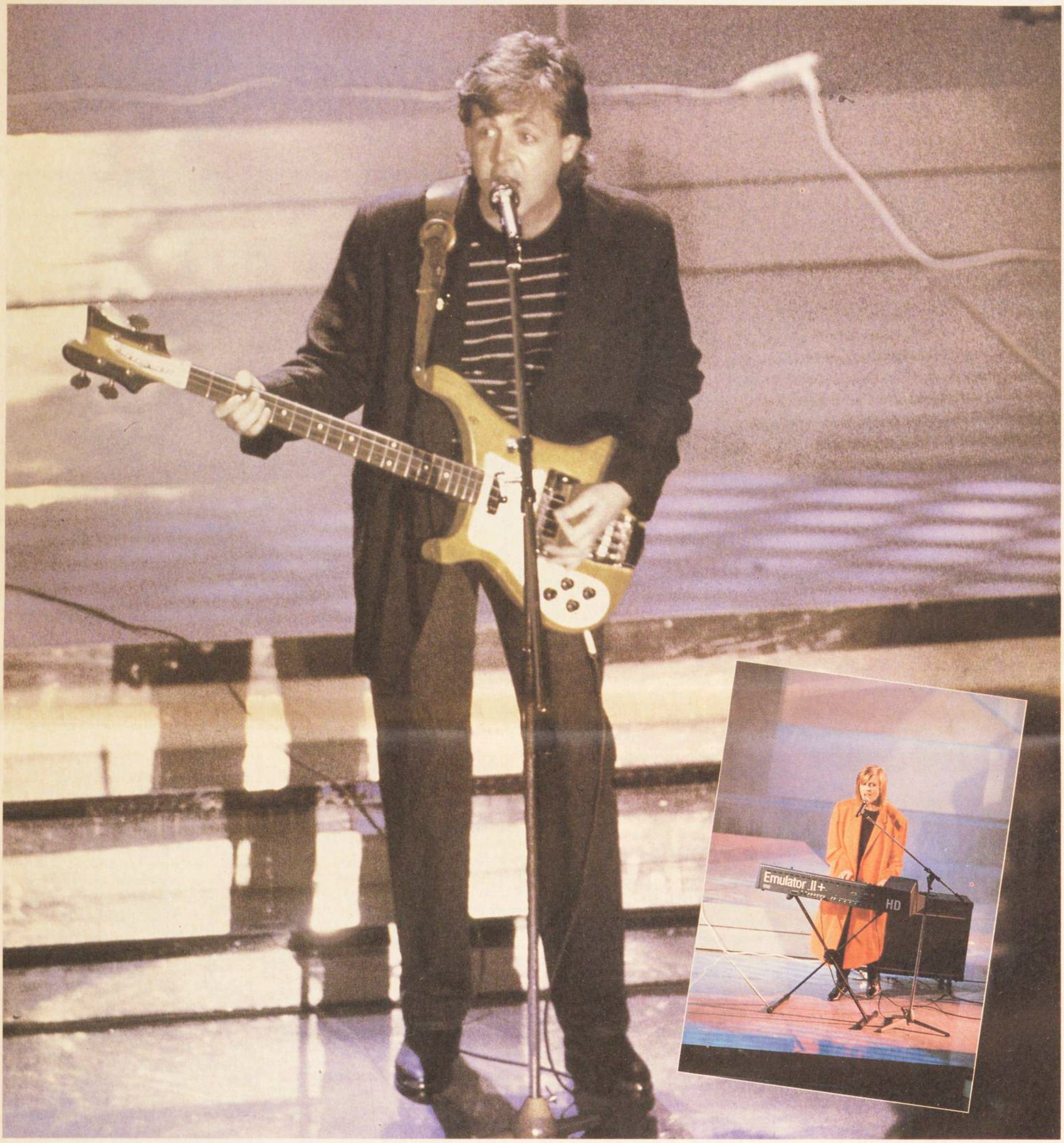
"Eddie went downstairs with the video camera to be at the bottom of the elevator for when we got out, but it got so crazy we went down the back stairs. We still had to go through the lobby and it was madness, madness, madness again. They had these revolving doors: you get more than a couple of people in there and you've had it! The car's there – I've already loaded it with everything we needed – and we just pile in. Eddie and Trevor and Alan were supposed to be in the car behind, but there was some sort of commotion and I saw Trevor running down the road with Alan and Eddie and get into another car. We have another crazy half-mile journey with police car sirens going.

"Eventually we get to the gig and they open the big gate that goes into the Ariston Theatre. (Most of the other acts were on at the Parla Rock Theatre.) We dive into the theatre and find we have about five minutes before we go on – it's about 8.45 and there's an Italian gold medal skier on the other channel at nine o'clock. (The San Remo Festival is a major TV event in Italy.) Paul and Linda go into the dressing room, the band go into their dressing room and there's this lady and gentleman on the stage doing their little compering bit.

"I checked with Paul how he wanted to do the guitar. He wanted to walk on with his guitar on, but by the time I had time to get any equipment on the stage the band were already down on the stage, so I rushed to give Paul his guitar and plug it in and get the bass ready for the changeover.

"While the changeover is happening, the compere (Miguel Bose) comes on in a very long coat and does a little talk with Paul.

"It was very good, the people loved it. It was all a bit hoity-toity: the people



looked like lords, ladies and gentlemen with their jewellery and dinner jackets. Unfortunately, the wrong people were inside – all the fans were outside and all the people with the money were on the inside. This is life: what can I say?

"So: finish the show – it went down a storm – get the guitars packed away, fly off the stage, grab the leads, load stuff into the car. Go upstairs, Paul says 'Are we ready?' We go back through the mayhem. On the stairs we've got this reporter who's talking every step Paul's doing into this radio, via a radio station and it's all happening, happening.

"Eddie's trying to follow with his camera, which is nigh-on impossible with all these people. He gets into the front of our car, I have the back door all ready for Paul and Linda to dive in. As I was just going to shut the door, Alan jumps in with us too. We've got two cars in front and a car behind – police cars. Open the gates: another crazy amount of people screaming and shouting for Paul.

"As we go down the streets, seeing all the beautiful houses with the big shutters, it's all lit up beautifully, like a big seaside resort really. There were a lot of lights shaped like all the different playing cards down one street, I noticed, and people just milling around. This was the last part of the four-day festival and Paul was headlining the whole show. Other artists on were Joe Cocker, Whitney Houston and a whole bunch more.

"We pass the Royale as we're driving back out and just go straight through, all the way to the customs, where the police leave us. Go through and drive for another half an hour through Monte Carlo to Nice airport, where our aeroplane was sitting on the runway waiting for us. So were Trevor and a couple of the French guys from EMI who'd gone ahead of us to make sure everything was OK. We had a lovely flight back, went through customs in England, jumped in the cars and drove off home after a great day out in San Remo."

Mission accomplished – an important mission too: other artists included Rick Astley, Bon Jovi, Terence Trent d'Arby and Art Garfunkel. All but four of the artists then in the Italian charts appeared and ninety acts were televised, a third of them non-Italian.

But this wasn't Paul's only venture *sur le continent* after the release of 'Once Upon A Long Ago'. With a similar band (Stan Sulzman was on sax this time), he had flown to Germany on Sunday 20th December to appear on *Wetten Dass*, a major TV show, saying a few words in German to compere Thomas Gottschalk. *(See Pascale Becker's letter in LWFS.)* We can only hope the performing bug has bitten him good and proper in the process. We can be sure the McCartney bug has bitten much of Europe – ouch!

PHOTOS: JOHN HAMMEL

Radio ATB

As befits a veteran of *Saturday Club*, Paul was heard promoting *All The Best* on good old steam radio before popping up on our TV screens. Interviewed by Mike Read at the International Christian Community Studios, Eastbourne, Sussex on the 12th and 13th of October, last year, he told the stories behind almost every track on *All The Best* (only 'Say Say Say' was missing), spiced with relevant anecdotes and glimpses of the McCartney philosophy of life.

The results closed Mike's Radio One programme with a flourish on three successive Saturdays from 24th October. We thought you would enjoy the highlights.

'Another Day': ''I'd been working in New York with Phil Ramone. [*Yes, he was in there once upon a long ago.*] Linda and I were having a great time, working pretty hard, and one of the songs we had that was sounding good was called 'Another Day'. It just felt like the first one that I thought 'That could be a single.' It was as simple as that, really.''

'C Moon': ''I was looking for a reggaeish kind of song. 'L' and '7' put together mean 'square' in American jive talk: the 'L' had been one part of the square and the '7' had formed the other part. I thought, what's 'cool' then? So we had a 'C' and a half moon for the other half [of the circle] and we figured that 'C Moon' meant cool.''

'My Love': [*Mike quotes sarky comment by John Lennon.*] ''Obviously it was a put-down: 'Paul's the crooner, doing the ballads' – and a lot of that has stuck. ...I also know from Yoko that John had sat down in other moments and cried when listening to that stuff.''

'Live And Let Die': ''I had do that before I'd seen anything of the film, so I read the book and wrote it next day, I think. I got to George Martin, recorded it all up, did the final version; then he took it out to the Caribbean, or somewhere out there, where they were filming. One of the producers heard it and said 'That's a nice demo, George. When are you gonna do the real one?' ...And that's the version you hear.''

'Jet': ''I thought it'd be good to get out of the country to record, so I asked EMI where they had studios round the world. There were some amazing countries where they had studios and I thought 'Lagos...Africa...rhythms...yeah', 'cause I've always liked African music.''

'Band On The Run': ''One night me and Linda got mugged. We'd been told not to walk around, but in those days we were slightly hippie – 'Hey, don't worry'. About five fellers jumped out of a car and one of 'em had a knife, so all me tapes went. These were all the songs I'd written, so I had to try and remember 'em all. The joke is, I'm sure the fellers who took 'em wouldn't know what they were. They probably chucked them away, so lying in some Nigerian jungle there's little cassettes of *Band On The Run*.''

PHOTO: TIM O'SULLIVAN

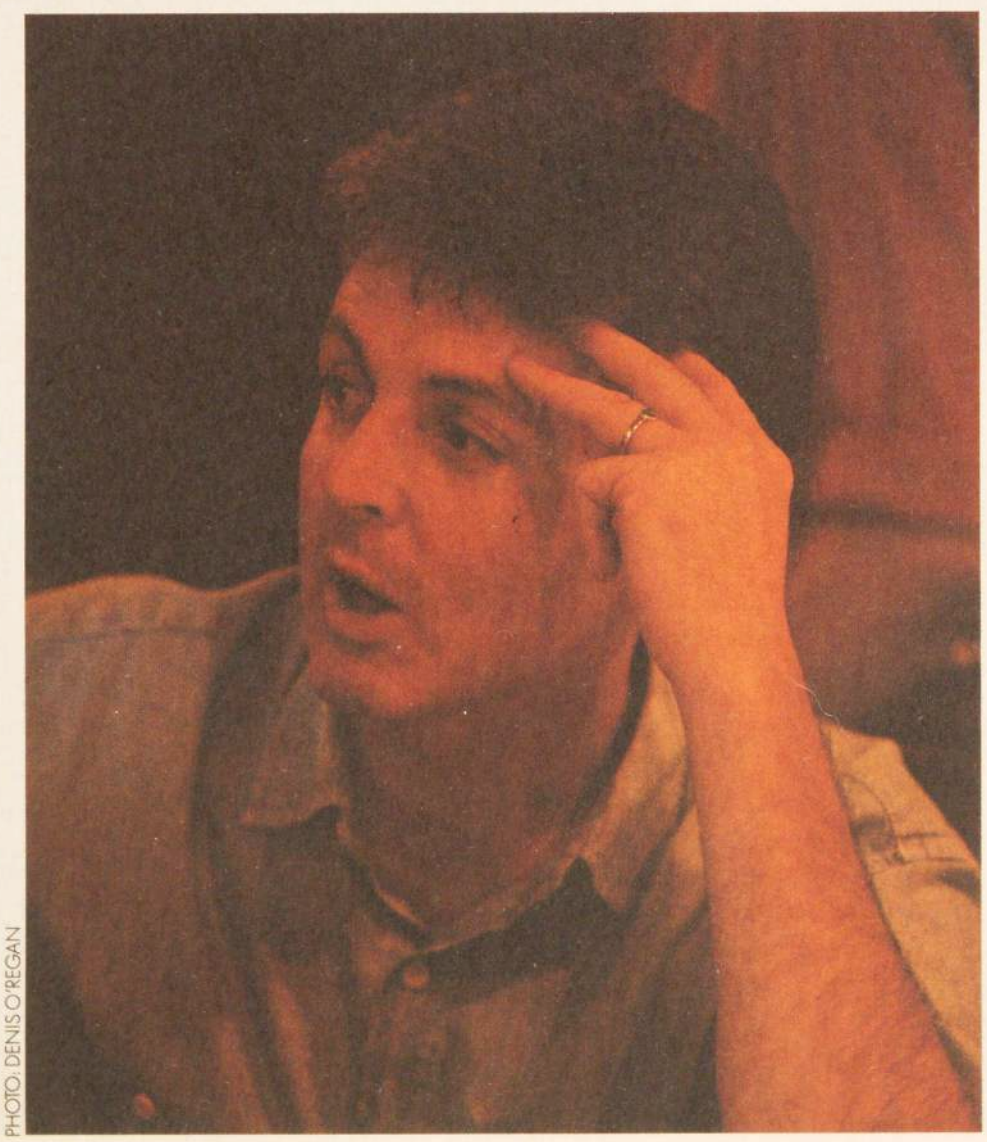


PHOTO: DENIS O'REGAN

'Listen To What The Man Said': ''My stuff is never 'a comment from within'. Basically I'm saying: 'Listen to the basic rules, don't goof off too much.' But if you say 'The Man', it can mean God, it can mean 'Women, listen to your man', it can mean so many things. Later I did a song with Michael Jackson called 'The Man' and again, it's quite nice leaving things ambiguous: I'm sure for Michael, probably 'The Man' meant God.''

'Silly Love Songs': ''I was getting slagged off for writing *Lurv* songs. You see, I'm looking at love not from the perspective of 'boring old love', I'm looking at it like when you get married and have a baby. That's pretty strong: it's something deeper. For me, that's what always makes me write the next love song – that I love it. I don't mind being sentimental, I love the old movies. I've never been too ashamed of all that stuff.''

'Let 'Em In': ''It sort of said: let's have a party, why keep 'em outside? So in listing the kind of people who might be outside the door, I just naturally went to...Auntie Gin, brother Michael – they all exist – Phil and Don, being the Everlys. I just wanted a parade of people that we could imagine outside the door, so I drew on all the people I knew.''

'Maybe I'm Amazed': ''It became quite a few people's favourite song of mine. I remember talking to Liza Minelli at the London premiere of *That's Entertainment!* I remember her saying, 'You know my favourite song of yours?' and I was expecting 'Here There And Everywhere', 'Yesterday' or something like that. She said: 'Maybe I'm Amazed'.''

'Mull of Kintyre': ''My love of Scotland, I got off John Lennon. John had relatives in Scotland and when he was a kid he'd gone to a croft. I'd never done the likes of this: the furthest we got was Butlin's. So I'd heard him talk about it and got involved with the *swirrl* of the mist...I'd eventually got a farm up there, and being up there I'd heard some bagpipe music. I thought, the problem with this is it's very nice, but it's all old: there's no music being written for bagpipe or Scottish singers. I couldn't relate to it and I thought it'd be nice if there was a newer Scottish song.

''So I thought, I'll try and write one. I had to find out what key the bagpipes play in – got my guitar out and asked Tony Wilson, the leader of the Campbeltown Pipe Band at the time. So we went out into the garden and I said, 'Basically, you seem to be in A or D', and I found out what notes he could do and set about writing it. The funny thing is, the two modern Scottish hits – 'Amazing Grace' by the Royal Scots Dragoon Guards and 'Mull of Kintyre' – were both written by Sassenachs.

''It was great fun doing it. We converted this barn just for the night, with a mobile studio brought in – moved the barley out. So we had a couple of McEwans and off we went. It was *great*.''

'With A Little Luck': ''We recorded *London Town* in the Caribbean, in the Virgin Islands. There was a little vogue going around – people still do it, they go to Montserrat and places like that, which is nice work if you can get it. Some people called Record Plant in LA got some equipment and put it on a boat in the Virgin Islands, so we recorded that whole album on a boat. The only strange thing about it is we never put 'Mull Of Kintyre' on it. It's like never releasing 'Yesterday': I've done some funny things like that.''

'Goodnight Tonight': ''That was all based round some rhythm. I do like dance records: when you listen to records, you're often down a club and want to dance with someone – I like dancin', actually!''

'Coming Up': ''We did a tour of Britain and the last night was in Glasgow – good place to have your last night – and I've always got on great with Glasgow. I don't know if it's because I'm from Liverpool, but I've never had trouble. On that tour we did this one new number, which was 'Coming Up'. There was this one boy who came down to the front and while we were doing this number – it turned out to be the version which was number one in America: the live version, recorded in Glasgow – this kid was *bopping* away. Just seeing him go, I thought 'That's *gotta* mean something' and I got one of those feelings that this was going to be a hit.''

'Ebony And Ivory': ''I wanted a black feller and me as the white feller – I thought that was the way it ought to be done: it seemed obvious. I thought if I could have anyone it would be Stevie Wonder, so I got a demo to him and said 'I'd love you to be the other singer on it' and Stevie sent a message back saying sure, he liked it and he might do it. So I said, we're going to Montserrat and it'd be great if we could team up there.

''We got to Montserrat and my manager came in a bit pasty-faced and said 'I don't think Stevie's coming'. Luckily he was still on the phone, so I leapt to the phone: 'Stevie, you've gotta come down!' 'Well, I've got some stuff up here to do' (this elusive album he was always doing). But he's a lovely guy, so I said 'Come on, you've gotta come down. You haven't had a holiday and it's fantastic here: swimming, clear skies – it's gorgeous.' So he came and we made the track and that was great.''

'Pipes of Peace': 'George Melly wrote to me and said, 'There's this children's organization and they want a peaceful song for children, a hopeful song for the future. Would you be interested in doing it?' So I set about trying to do it – then it became a song for *me*. If you can do an anti-war song that doesn't feel too cloying, then it's really good if you're an anti-war person, as I am. You feel you've done something worthwhile.''

'No More Lonely Nights': ''That was difficult, because the film had to have a song from it. When you've got a project, it's nice to have *a hit*: it makes the show look good. I knew it was a little bit essential, 'cause it was coming out before the film too, so if that hadn't been a hit...Actually, it wouldn't have made much difference! [*Laughs.*] The song was a hit and the film was a flop! I liked that song.''

'We All Stand Together': ''We were just doing this little cartoony thing, this little pilot – I'm really trying to make the big feature – just to see if we can make Rupert work. I'll just do a little song and get George Martin along: 'Here you are, George. I've done this one, it's not much.' George takes it away, does a monster arrangement on it all, we go and do it and it's like the hit of the year for us. And then you start to look at it and you say, 'Oh yeah, I see. It's quite attractive, that one.' It's funny, sometimes those ones you throw away can be the biggest.''

'Once Upon A Long Ago': 'I've done some recording with Phil Ramone recently and this was something that came out of those sessions that we liked. The sentiment is 'times remembered': once upon a long ago...things were so much simpler then...It's got some nice bits in it, I think it's quite a haunting thing. I feel quite good about it.

''So, all the best to you – and yours.''

'Well, it was twenty years ago today...'

6th January:
Magical Mystery Tour LP hits number one in US.

PAINTING BY MARK CASTELLITO OF WOODBRIDGE, NEW JERSEY

8th March:
Cilla Black releases Paul's 'Step Inside Love', the theme to her TV series. Paul Jones releases the Bee Gees song 'And The Sun Will Shine' with Paul McC. on drums and Jeff Beck on guitar: strangely, it doesn't chart.

9th March:
Sgt. Pepper wins four Grammys: best album, best contemporary album, best album cover, best engineered recording.

18th March:
'Lady Madonna'/'The Inner Light' released. The A-side's rhythm seems odd at first and the song's simple opening leads into some brilliant band singing and a tight sax solo (by Ronnie Scott of jazz club fame), but after a few plays the public rightly concludes that it all gels perfectly, sending it to number one.

15th May:
John and Paul hold New York press conference to launch Apple.

17th May:
McGough and McGear album released, co-produced by Paul and featuring his brother Mike with Jimi Hendrix and other stars.

And ten years ago...

20th March:
'With A Little Luck' out in US, where it reaches number one. (Released in Britain three days later.)

31st March:
London Town released. Most of it was recorded in the Virgin Islands the year before.

16th June:
'I've Had Enough' released.

PHOTO: HENRY DILTZ

ALL THE BEST: AS SEEN ON TV

At a time when many TV ads are cluttered with jarring effects, applied scatter-shot fashion, Derek Hayes' effort for *All The Best* was a miracle of compressed invention. As premiered half-way through *Coronation Street* on 4th November, it went something like this.

A monochrome Paul plugs in ditto guitar (*buzzz*), 'Band On The Run' is heard, guitar acquires sunburst finish and shoots away to the sound of 'Jet' and a shower of sparks, followed by an amazed McCartney gaze. On cue, 'Maybe I'm Amazed' buttons pop up, reminding oldsters of the Five Boys chocolate wrapper and prompting a matching smile from Paul. He opens a case and out march guitar, drum, sax and double bass, each carrying a word from 'Band On The Run' under his watchful eye.

The sunrise of 'Another Day' lights up behind and 'Listen To What The Man Said' is seen as Paul grabs the guitar. It turns into a paper 'Jet' plane and shoots off like the first one. A globe inscribed with 'Silly Love Songs' extends robot arms and blue (meanie?) gloves to grab Paul's jacket, popping a flower in his buttonhole. A snoozing moon ('Goodnight Tonight') floats up to the sound of 'No More Lonely Nights'.

So fierce is the McCartney 'Ebony and Ivory' keyboard style that the black keys leap upwards. A blue skyscraper and fireworks recall the 'Lonely Nights' video, then Paul straps on a guitar. At first strum it dissolves into flowers, then petals, to a shrug from PMcC and the sound of 'My Love'. The flags of 'Pipes Of Peace', a bouquet for 'My Love' and the three megaphones of 'Say Say Say' all appear.

With the king and queen frogs of 'We All Stand Together' at his feet, Paul gratefully collects a bouncing guitar and watches the Band go by again. The McCartney form freezes into an uncanny replica of its album cover position; the song symbols swirl and do likewise.

All this in thirty seconds, yet with humour and invention keeping frenzy at bay. Had Mr. Hayes seen the album sleeve at an early stage?

''We came in before there was a sleeve. Mike Ross told us his ideas and the advert was developed in parallel: we didn't see a proof for a while.''

What was the schedule like?

''It was a funny schedule, to fit in with Paul. The live action was shot in the middle,instead of at the beginning as normal. The globe had to be done afterwards, but the other symbols were animated before. The 'paintbox' and Harry, the Quantel digital editing machine, enable you to alter things quickly and without loss of quality.''

Were other versions of the advert shown here or in the US?

''There was another thirty-second one for morning TV, aimed more at mothers and children, with 'We All Stand Together' replacing 'My Love' and an additional shot of the frogs. There were also two different ten-second versions. The American ad was similar, but the frogs had to go as 'Stand Together' wasn't on the US album.''

Had Derek had much experience of combining film and animation?

''Quite a lot, but this was the first time I'd spend a lot of time using Harry and the paintbox. It was a good opportunity to use the new technology.''

What other notable adverts had he done?

''We do about sixty a year for Our Price Records. I met Richard Ogden when he was at Polydor and we were doing the Bryan Ferry/Roxy Music compilation, *Street Life*. We have an OMD hits album ad showing now – TV ads tend to be for hits album.''

How long did the shoot involving Paul take?

''Two days. We would set up from 8.30, Paul would arrive at ten and we'd finish at six.''

What was Paul's input?

''He suggested different little reactions. I was giving him eyelines, telling him where to look. There was a bit of low-tech involved: a string attached to his lapel was pulled for the bit when the globe reaches out and grabs his jacket. So that Paul wouldn't just be waiting for the case to open and the Band to pop out, there was a guy with a string who had to whip the lid off the case before Paul could open it.''

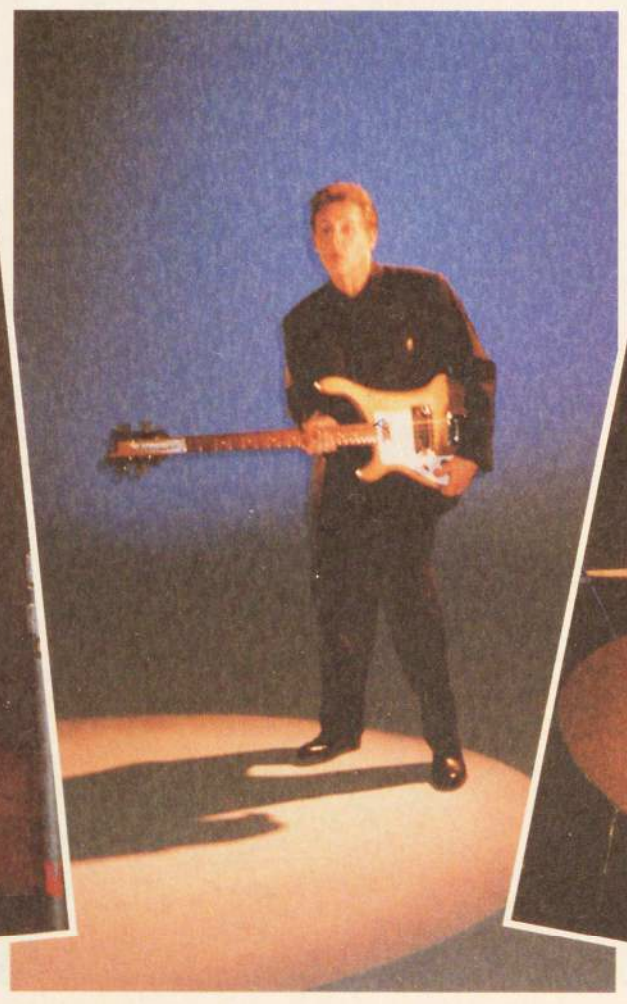
Has the advert been nominated for an adward?

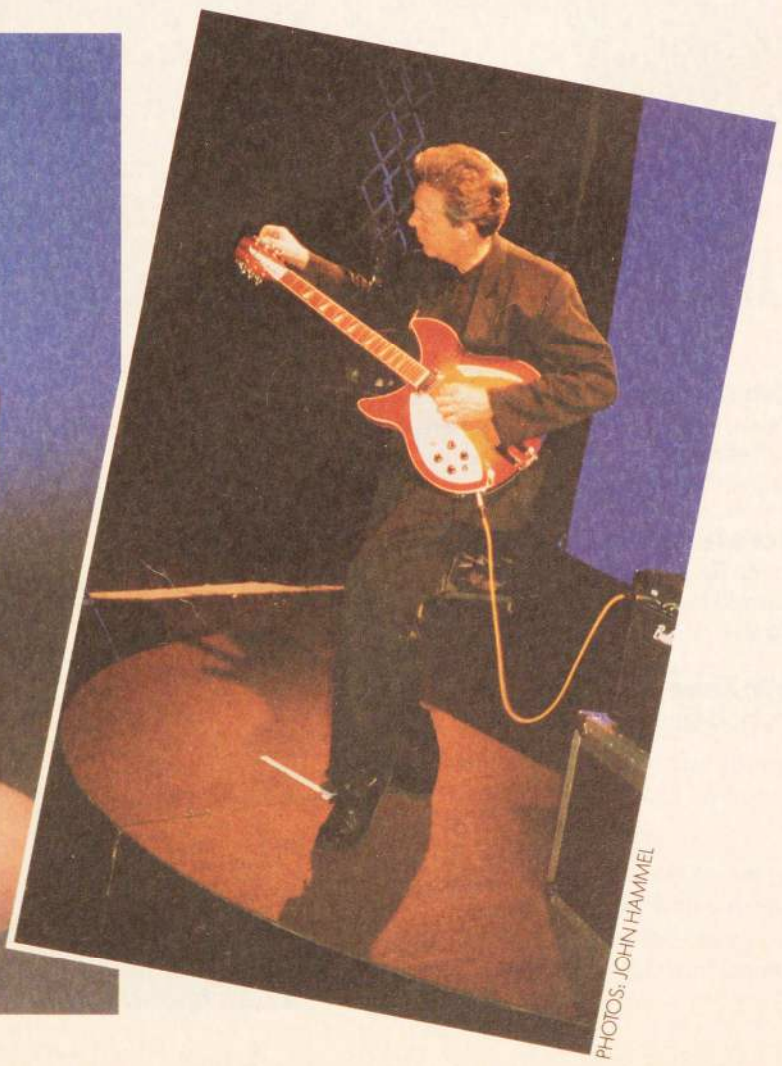
''We will be entering it. There are various categories: Best Use of Animation, Best Use of Famous Personality, Best Special Effects. That's in the Design and Art Direction Awards – there are other awards too.''

Was it hard to freeze the final shot exactly as per the album sleeve?

''Paul was imitating his LP pose really well. People would notice the change if you used the real sleeve.''

Derek Hayes not only shoots a good advert, he tells a good story too. Thanks for your time and effort on both counts, Derek.





PHOTOS: JOHN HAMMEL

That Long Ago Video

Yes, it *was* a long time ago. The shoot happened too late for our last issue (though we printed two pix by Paul Cox) and the swirl of events at Sandwich House has kept us tied up till now. Let us take you on a journey back in time...

PHOTOS BY PAUL COX
ANIMATION BY GEOFF DUNBAR

The picture is black and white. An old codger sweeps stones off a rocky path, throwing up fairy dust and musical notes. Cut to combo on cliff, all in long coats: Stan Sulzman (sax), Nigel Kennedy (violin) in Steptoe gloves, Chris Whitten (drums), Linda (synthesizer), and Paul (bass).

Cartoon time: Dad's at the reins of a sleigh, wife, son and daughter on board. The children spot a deer; snow falls from the tree onto boy's head (his sister laughs, as sisters will). Christmas card frosting seems to glisten on the screen.

Back to the group, atop a shaley rock, the camera below their feet. Paul ducks almost to the lens, the sun flashing on his bass. In Christmas card-land, a snow-girt cottage, a puppy, a Christmas pudding and Dad feeding the horse.

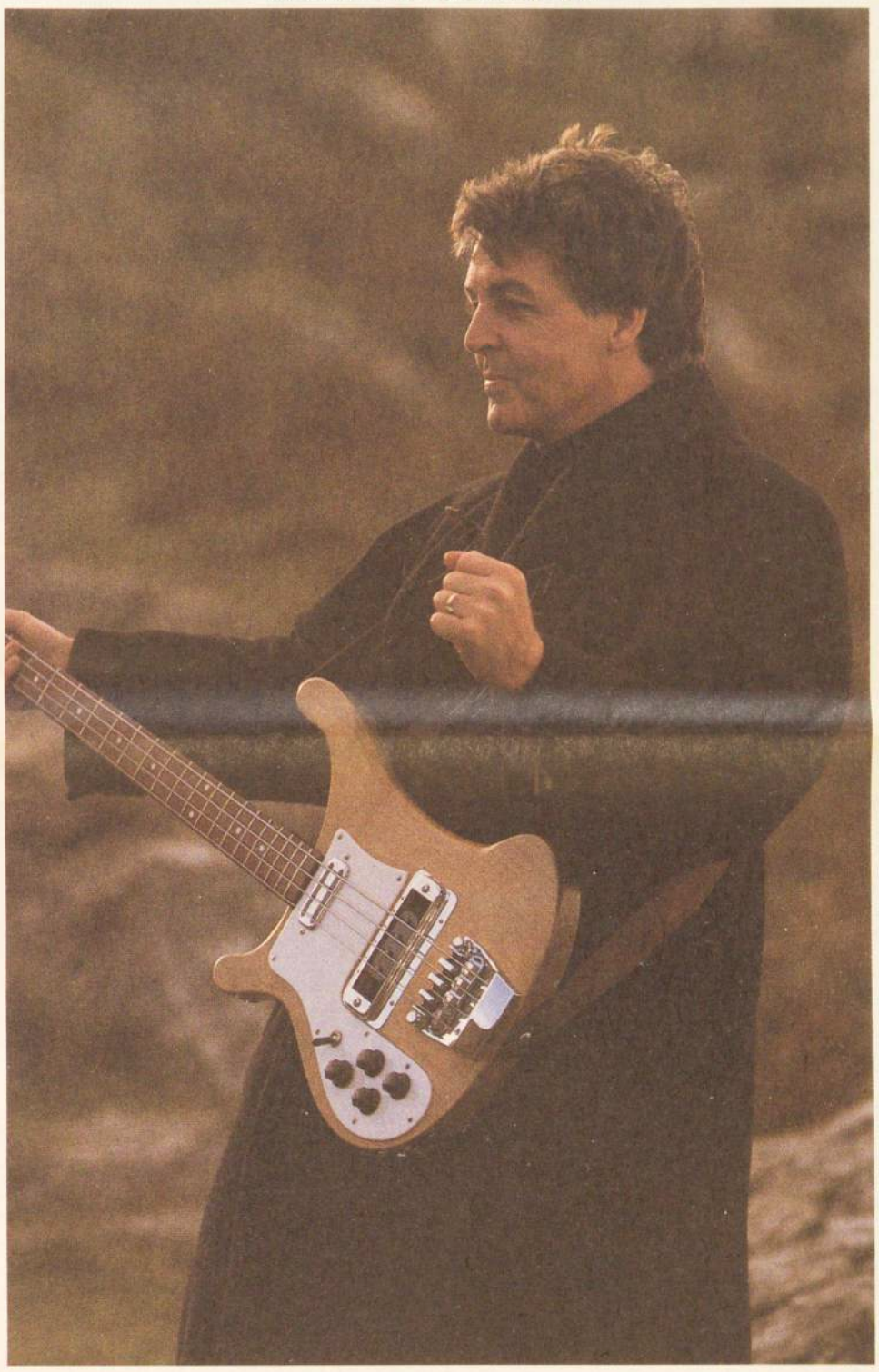
For "Counting the bars of an iron cage", the group are seen behind some. Close-up on Paul singing. For the acapella section, we're back in the cottage as the family sing along, Dad very Victorian in red waistcoat and floppy bow tie. Outside, two rabbits, a stag and a fawn, a squirrel all listen. A third rabbit bounds up...

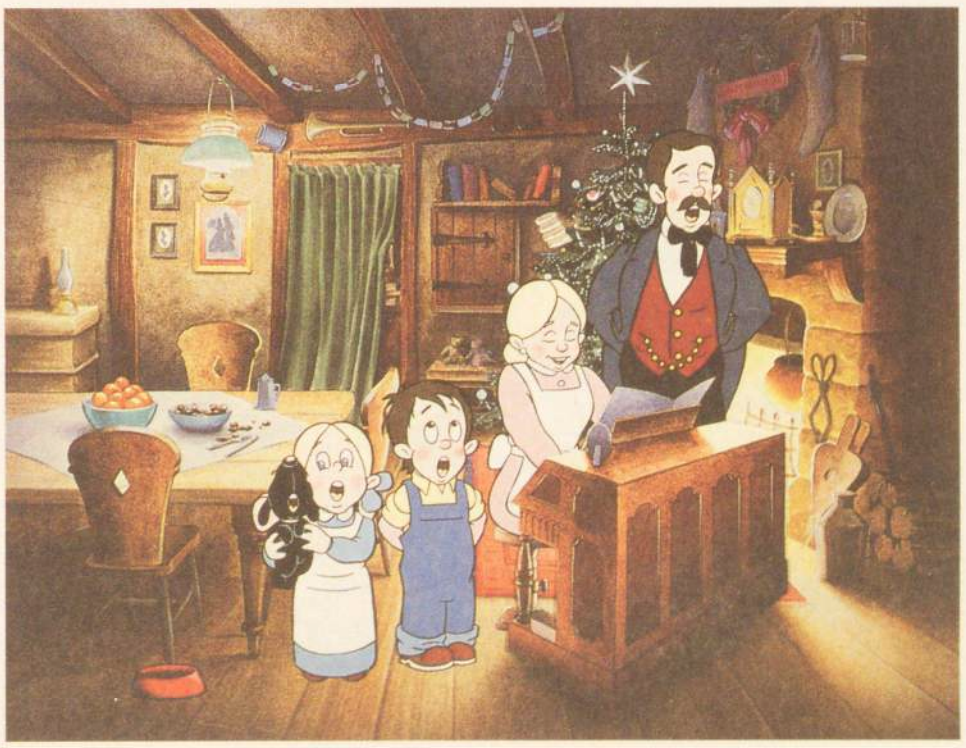
Back to Paul, now on guitar, red streaks shooting up the strings. Now he's wringing its neck high on a rock, the band below and a camera circling above. The keys on Stan's sax turn gold as he plays. Red streaks shoot from the guitar to Nigel's fiddle, where they turn blue, colouring his bow and sending globules down the strings. Linda smiles, her gloved hands on the keyboard.

Chris hits the snare and red whirls round the drumskin, which then turns wholly red. Back to Nigel and his blue streaks, then to Paul in (guitar) solo splendour on the rock. Reappearance of old codger, still sending up the magic dust...

So: easy and enjoyable to watch, but how easy to make? First Trevor Jones, Paul's trusty aide.

"We wanted to use a glacier in Norway, but couldn't because of the weather, so Mike Ross was given a brief to find another astounding location."





Mike: "I considered the Lake District, but chose the Valley of the Rocks, near Lynmouth in Devon. The Valley was much better as everything we wanted was close at hand, including the sea."

Shooting was on Friday 16th and Saturday 17th October, just after the famous hurricane. Did the weather cause problems?

Trevor: "It was raining very hard on the first morning from black skies, so there was an indoor shoot at Lynmouth Town Hall, which wasn't used. Then the skies cleared at 11 o'clock.

"The wind was gusting at 50 to 60 miles an hour when Paul was on top of Castle Rock – there was a sheer drop 300 feet to the sea on one side. The climb up was overseen by a local mountaineering schoolteacher and two students."

Mike: "There was a metal ladder roped and secured by pitons. It wasn't so dangerous on top, being a large natural platform. Paul declined the offer of a safety rope round his ankle, but he did tell the helicopter to back off. The team from Channel 4's *Treasure Hunt* did the aerial filming. It was windy, but that was good as it was never cloudy for long."

What did he shoot at the Town Hall?

"An evil-looking, gesticulating judge, to illustrate the line about the House of Lords. [A judge crops up in the special *Roxy* video: see p. 15.] If the weather hadn't cleared, we could have used an image intensifier, as used to film wildlife at night. Paul wanted to try it in the Town Hall while it was gloomy outside."

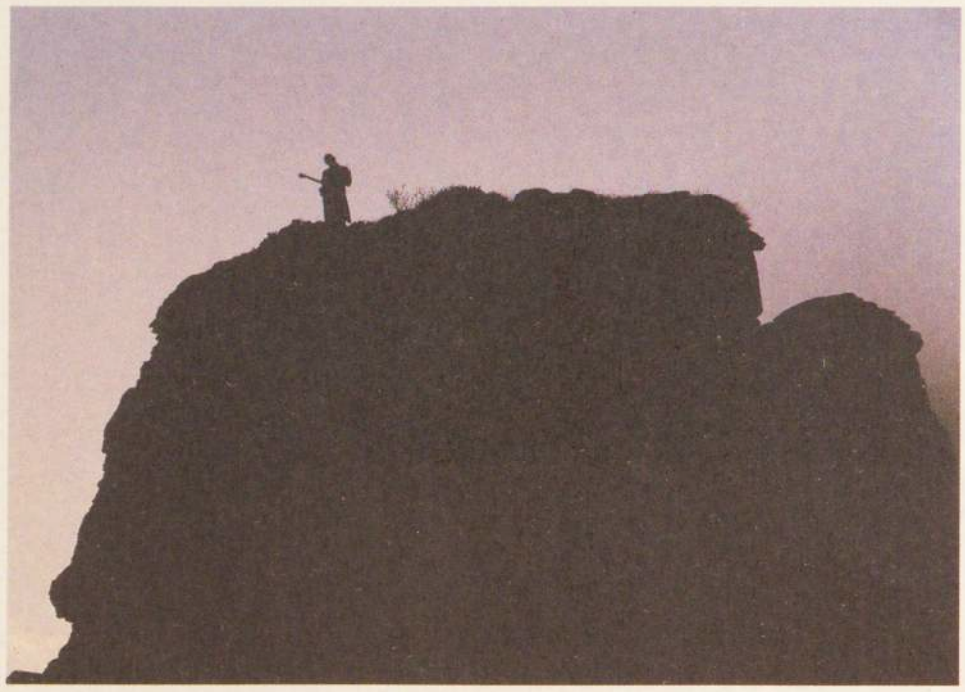
The intensifier could have been vital, as Nigel Kennedy was free for the second day only. By then word had spread...

Mike again: "There was a bit of an audience, which was nice for the band. There were about 150, so we lined them up on the side of a hill to keep them in order."

If the valley was convenient, it also meant some humping, as Trevor Jones relates.

"A road passes the bottom of the rocks, but it took 10 to 15 minutes to get to the top. Everyone there carried something: Paul Cox and I both injured knee ligaments."

PHOTOS: PAUL COX



Shooting on both days went on till dusk at about 5.30, starting at 7.30 am on the Saturday. Did Trevor find it one of Paul's trickier video shoots?

''It was one of the most hairy, though some of the *Broad Street* shoots topped it in the uncomfortable stakes – spending all night on Broad Street Station in minus two degrees, for instance.''

''No: the camera was positioned so that the sun would shine over Paul's shoulder.'

Mike filled in some technical bits: ''Adding colour with the paintbox took a long, long time, but tracing it along the strings made it easier. The transfer from guitar to violin was one of the easiest bits. It was my longest video in terms of pre- and post-production.''

How could Paul hear the tape of 'Once Upon A Long Ago' up there on the rock?

''The crew usually have walkie-talkies,'' continued Trevor. ''There was a sound man with a walkie-talkie and the tape playing into it. Paul had a walkie-talkie under his lapel, but the helicopter largely drowned it out.''

Was the sun glinting on Paul's instrument spontaneous, I asked Mike Ross?

Was it the first time he'd blended film and animation?

''In a way – we overlaid type on film in a Hue and Cry video. I enjoy incorporating animation or graphics in the editing.''

And who was the old codger, Trevor?

''An actor called Fred Evans – we liked his face.''

Oh, and the way he swept those sparkles...

SQUARE EYES TIME

Paul popped up often on British TV before Christmas, usually accompanied by Linda, so we thought we'd extract a few plums for your delight. First, let's turn to Wogan, *broadcast on 20th November by BBC1.*

PHOTO: CHRIS RIDLEY

"I think it's pretty clear what this is all about," said a genial Terry Wogan, gesturing towards the huge portrait of Paul which dominated the studio. And without more ado, McCartney and band launched into 'Jet', immaculately reproducing the recorded version with a strong vocal from Paul, who was on bass as for most of his TV spots. Keith Airey (guitar), Gary Barnacle (sax), Chris Whitten (drums), Linda (keyboards) and Nicky Hopkins (piano) completed the line-up. This completed Nicky's set, as besides playing on the Beatles' 'Revolution' and recording and touring with the Stones, he has graced solo albums by John, George and Ringo.
A slightly puffed Paul joined Terry, who started on a dietary note: "Up in hospitality, the entire menu is vegetarian. You didn't even try the mushroom quiche, did you?"
"No, I don't trust your hospitality." (*Laughter.*)
"Now, by a strange, nay wonderful coincidence, I am in a position to present you with a double platinum disc for *All The Best*. (*Cheers.*) It hasn't been out very long and it's number two in the album charts and platinum already. Nice to know the old magic is still there. What's the favourite of all your hits?"
"It's always the new one, whatever you've just been working on. It's fresh."
"Do you listen to much new pop?"
"Yes – I'm sweatin' like a pig 'ere – I listen to U2... George Harrison." (*Cheers.*)
"It's the 25th anniversary of 'Love Me Do'. When you listen to these things now, do you feel they've stood the test of time?"
"I think as songs and performances they've stood the test of time – the problem is the technical thing. Sometimes the drum sound is a bit 'poop-poop' – I'll do that again: 'poop-poop'." (*Laughter.*)
Talk of the Beatles CD's led to the question of modern studio techniques. Was Paul happy with them?
"Myself, I think it's gonna change. You'll get the techno business, but you're starting to find that people want to hear real bands playing. Fashions go in circles."
"When you were at school, did you say to your careers master, 'I want to be a

singer-songwriter'?''
''No, I wanted to be a teacher. It was the only thing I had the qualifications to be. But I went out to Hamburg and we were earning the princely sum of fifteen pounds, which as you remember Terry was a lot in those days. I was so chuffed that I wrote back to my headmaster – of this very good grammar school in Liverpool – 'Dear Sir, I'm in Hamburg playing with a group, but we're on fifteen pound a week, so stuff you.''' (*Laughter.*)
''Do you wish that you'd become better qualified academically?''
''Not really. At school the only thing I was any good at was English – I had a really good English literature teacher who got me onto that vaguely poetic thing. And funnily enough, working with John, we've sort of become known as the poets of our generation. So I got into literature without meaning to.''
''Do you come from a musical family?''
''My father used to play piano – and trumpet, until his teeth gave out.''
''It must be a great regret to you that your mother didn't live to see you succeed?''
''That *is* one of the big regrets, and when you have kids – that she didn't know how the kids turned out. My Dad sort of made up for it: he'd be super-proud. We'd be in a restaurant and he'd say, 'Don't look, they've spotted you. That table's got you. Smile over here – go on, son.''' (*Laughter.*)
''When the Beatles finished, it must have been a hard act to follow.''
''If there was any group that you would not want to follow on a bill, it would be the Beatles. So it was really a choice as to whether I would attempt to follow it, or just give up and not be in music any more.''
''People perhaps don't remember, but Wings were enormously successful.''
''Yes. Because we were in the shadow of the Beatles, we always assumed we weren't doing well. But you look up in all the charts – we did great.''
After the 'Once Upon A Long Ago' video, we returned to the studio to find Linda seated alongside Paul. Terry suggested the Devon scenery in the video was similar to some of her photographs.
Linda: ''It is. It's very like Scotland, I must say, which is where that stag – which they say didn't feel fear – went up on the roof. I would have liked to photograph that.'' (A photo of a stag at bay on a cottage roof had just been in the British papers.)
''If you hadn't taken up photography, you wouldn't have met Paul?''
''Probably not – you never know. I was in England taking photographs for a book and I thought I'd like to photograph the Beatles and Stevie Winwood, who's a great favourite of mine, and we happened to meet in a club. I was quite impressed.''
''I think we should look at some of your photographs, because being married to Paul McCartney it's very easy to live in the shadow. Did you feel the necessity to break out?''
''No, I'm not really worried about 'living in the shadow'. I love life and I'll just have a good time.''
Paul: ''She's a really good photographer – one of the best, I reckon.'' (*Cheers.*)
Some of her photos were shown, including studies of Jimi Hendrix (Linda: ''My hero – greatest guitar player ever'') and Lucky Spot, her Appaloosa pony,

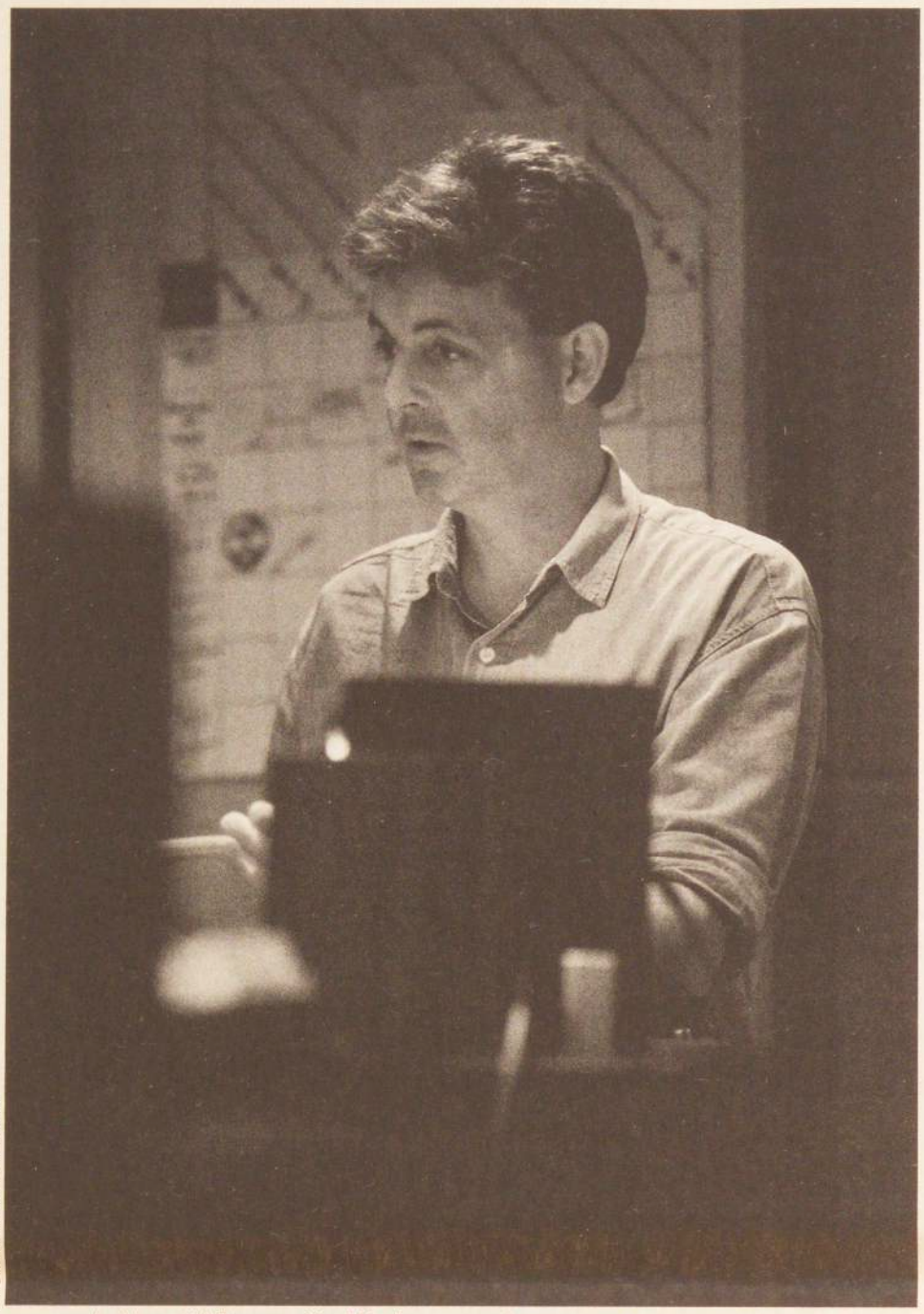


PHOTO: DENNIS O'REGAN

surrounded by wild flowers. Had Linda any tips for other photographers?
''Follow your instinct. One thing I never do is crop photographs. When you look through, make sure it's the picture you want, and just take pictures if there's enough light or not.''
A picture of swans came up.
Linda: ''This was done near Fairlight, where they were gonna drill for oil. The world needs people to stop ruining it and leave it for our own aesthetics.''
''Can you live on aesthetics?''
''Well, you can live on aesthetics a lot more than on concrete and rubbish. I think people are much happier with nature than they are with the trees being cut down and big trucks moving in.''
''Are you committed to that in the same way, Paul?''
''Yeah. At that particular place, there were gonna be thirty-six of these 'nodding donkeys' drilling for oil. I don't think that really improves the view.''
''Are you a keen photographer?''
''Not really. I leave all that to Linda – she's much better.''
''He's good, though,'' Linda interjects, ''He's a natural.''
''You stand up for him all the time!''
Paul: ''We *like* each other, Terry.'' (*Laughter.*)
''Do you like each other better now than ten years ago?''
Linda: ''About the same.''
Paul: ''What d'you reckon? Shall we tell him.''
Linda: ''No way, we're on telly.''
''You're both very busy people. Did you get much time to give to your family, as they were growing up?''
Paul: ''That's one of the reasons we don't tour the world all the time. You've gotta give 'em some time. That's one of the problems with showbiz and politics – politicians are always speaking in the House all the time, not their own house, and get a lot of problems at home. So we do try to be there if possible.''
''Do you have any rules for bringing them up? Do you tell them off?''
Linda: ''Not me!''
Paul: ''You're telling the kids something and they go 'Yeah, yeah'...'' (*mimics children yawning.*)
Linda: ''We love them. My kids are my best friends, really. They're great.''
''With a name like McCartney, it must have been very tough for them.''
Paul: ''There's nothing you can do about that, but the kids learn to stick up for themselves quite early on. You'll always get the one feller who goes, 'Myehh – McCartney, ''Mull of Kintyre'' – myehh'.''
''It's a tribute to you both that your family are up there. They didn't just stay at home and watch it on television. Is there anything specific you'd both like to achieve in the next 20 years?''
Linda: ''For me it's the old things: peace on earth and stop eating animals. I seem a bit cranky, but it's really what I'm interested in.''
Paul: ''My ambition's along the same kind of lines, really. Even with the Beatles, you were always looking for peace on earth and after a while it gets *boring* – 'Yeah, *peace*. I'd rather have war, it's more exciting.'' (*Laughter*). But that's what we keep chuntering on about and you get people like Geldof who do great things, you with Children in Need...that's what's to do in life, I think. And have a bit of a laff and a song along with it.''
Close on a triumphant 'Listen To What The Man Said'.

Seven days later Paul popped up in the rather different ambience of Channel Four's *The Last Resort*, hosted by the young, sharp-suited Jonathan Ross, whose intro was a bit of gem.
''He was born in the small English town of Liverpool. With some friends he formed a band known as the...Bee-at-els, and apparently they were very famous. And it doesn't surprise me, because the boys in the band say he's a great little entertainer.''
Then it was into 'Don't Get Around Much Anymore' with Steve Neieve (we think that's the current spelling) and the Playboys: Steve (keyboards) and Pete Thomas (drums) from Elvis Costello's Attractions, and Kevin Armstrong (guitar) and Steve Lawrence (bass). Kevin took a solo on his very battered weapon – both he and Steve N. have been in the studio with Paul – and with their promising rhythm guitarist and singer in the band achieved the same sort of compelling, fractured drive as EC and the A's. Then Jonathan joined Paul (sweating only the merest touch) at the front of the stage.
''I've got a couple of albums here I wouldn't mind you signing for some friends of mine if that's all right,'' began a tentative JR, a heap of LP's under his arm. ''This one's for a friend of mine called Jonathan...So why do the oldie like that?''
''I've recorded some of them on the twelve-inch of my new single – there's a couple of rockers on it.'' *(Cheers, whistles.)*
''Could you do this one for another friend of mine? Just put 'To JR'... Recently Michael Jackson bought the Northern Songs catalogue, with a lot of your stuff. How did you feel about that? I know you own quite a few songs yourself.''
''I thought it was a terrific move on his part. He said 'I'm gonna buy your songs, Paul.' I said, 'You're joking.' Then he phoned me and said he's bought 'em.''
''You're working with Elvis Costello at the moment, aren't you? How did that get together?''
''Somebody said, ''It might be a good idea if you work with Elvis Costello.' I said, 'I'll give it a try.' He's very good, y'know...''
''Can you put on this one 'To Jon-Jon'?''
''This is definitely the weak item on the show.''
''You're gonna tour soon, aren't you?''
''Well, maybe next year.''
''Have you got a band organised, or are you gonna try and take these brave boys?''
''No, I haven't asked the boys yet, but they're shaping up pretty well.''
''We can't possibly let you go without doing another number for us. What are you gonna do for us all, Paul?''
''A little song called 'I Saw Her Standing There, 'Cause She Was Just Seventeen'.'' *(Cheers, pandemonium.)*
And that wasn't all. After an engaging performance of the above Beatles chestnut with another brittle, distinctive guitar solo from Mr. A., Paul and co. whacked into 'Lawdy Miss Clawdy', featuring fine piano work from Mr. Nieve after ditto organ playing on the previous number.
That made two hot Paul McCartney apearances, on top of *The Roxy*, the 'Long Ago' video and the advert for *All The Best* – and we haven't even mentioned *Top Of The Pops* or *Going Live*, the children's programme. Yes, late '87 was a pretty good time to be glued to the small screen.

The Nordoff-Robbins Music Therapy Centre

Two days after its release on 5th November last, All the Best *became significant as well as hugely popular. In a highly imaginative move, Paul and EMI agreed to give 12½ pence each to the Nordoff-Robbins Music Therapy Centre for every copy of* All The Best *sold on 7th November, the first Saturday it was on sale. Happily, 60,000 copies were sold that day, so the Centre benefited to the tune of £15,000.*

The Centre is in London's Kentish Town and was founded in 1974 by Doctors Paul Nordoff and Clive Robbins, both Americans. Dr. Nordoff unfortunately died the following year, but the Centre's reputation and influence have grown steadily since, so that therapists bearing the City University's Nordoff-Robbins Music Therapy Diploma teach in schools both in Britain and abroad and in various London hospitals.

The aim of the Centre is to treat children with all kinds of handicap through the medium of music and to train musicians to become music therapists. Up to ten post-graduates per year study to obtain the diploma and the record industry has long been active in fund-raising. The Complete Works promotions agency arranges functions for the Centre on an expenses-only basis. Mike McCraith of the agency told me more.

PHOTO: JOHN SWANNELL

"We make up programmes for various functions, for instance banger racing at Wimbledon Stadium last Sunday (27th March), which raised £30,000. It was organized by Dave Dee, who does a hell of a lot of work for the Centre. I'm on the committee of the inaugural Music Therapy May Day Golf Classic at Silvermere in Surrey and the record industry's June lunch has been going for eleven or twelve years. The lunch is the main fund-raiser: it usually raises about £100,000".

As Bob Geldof said after Live Aid, it's not enough to make one grand gesture: the effort must be sustained. So we are delighted to report that Paul's contribution with All The Best *inaugurated Record Retailing Day, an annual event to be marked by similar donations.*

Millions find Paul McCartney's music positive and uplifting, so it is fitting to find him promoting the nourishing properties of music through the Nordoff-Robbins Centre as well. As our picture shows, he certainly enjoyed his meeting with three year-old Ruby Hodin-Brown, a patient at the Centre.

Long Ago at the Roxy

After the sterling efforts of Mike Ross and Geoff Dunbar, it seemed odd that Tyne Tees TV's *Roxy* programme should want to film another video for 'Once Upon A Long Ago'. However, Gavin Taylor directed Paul and band at Tyne Tees' Newcastle studios on 17th November and the results make for an interesting comparison with Mike and Geoff's efforts.

There's also an echo of Paul's 'No More Lonely Nights' video in the gloomy caretaker, sweeping up when the theatre has closed. And could the legend *Christmas Spectacular 1979* posted outside refer to the final tour of a certain Winged group?

Anyway, Paul and co.'s Christmas 1987 Spectacular opens with Linda at the upright piano and Paul in long coat with flecked black scarf. Warming up, Paul throws the coat to an audience of curious children, who grin back. Now in black jumper, racy black-and-white shirt and grey bags, he seems about to be overrun as the children pour on stage.

They raid the props basket, one boy donning a topper as our gloomy friend drinks tea, oblivious. A girl runs a stick along railings to the line "Counting the bars of an iron cage". Children surround Linda at the piano and a judge appears to illustrate the reference to the House of Lords. (An idea already tried: see *That Long Ago Video.*) Still surrounded, Linda dons a bowler hat.

Then all goes briefly black-and-white at the start of the acapella section. The children join Paul in a spot of arm-waving, football crowd style. One lucky boy gets to touch Paul's guitar strings after his first solo, whereupon the maestro mugs in best Al Jolson manner during Nigel Kennedy's violin spot.

When the final guitar flourish has died away, the caretaker emerges to find the judge's wig, a Paddington Bear (or close relation) and other signs of recent merriment. Looking at the idyllic backdrop of green, rolling hills, the poor old chap can only scratch his head. The viewer, in on the secret, can afford a contented sigh.

PHOTO: COURTESY TYNE TEES TV

LISTEN
TO WHAT THE FANS SAID

Last November, Pascale Brecker, a Fun Club member, came to England expecting to see Paul perform at the Prince's Trust Concert. Her information was incorrect, and she was very disappointed to discover that she had come all that way in vain. Very fortunately, Paul soon went to Germany to appear on the television programme "Wetten Dass", and MPL arranged for Pascale to attend. Here is her account of the day.

Dear Sue

I am writing to you to tell you what happened at the show "Wetten Dass" on Sunday.

I arrived at the town hall at 6 pm. A lot of people were there, some from the Netherlands and Switzerland. Somebody gave me a pass, so I was able to stay backstage and to walk around inside the hall. At that time, nobody was allowed to stay at Paul's rooms. I imagine that many people wanted to see him, in particular, the Press. They all were shouting and staying around his door. I felt for him that people are sometimes really annoying. He was not able to go outside, there were too many people. A girl, F. Hurry, picked me up and went with me to Paul. She said, "I will introduce you". Paul came to me, the girl took a picture. I was talking to him for a really long time. He said, "I'm just a man like anybody". Yes, he is a man like everybody, because business and private life are two different things, which have to be kept apart. You will know it and I know it, but I guess the Press don't know it. Well, but I have to admit: he's such a sweet man, there's no comparison. It's easy to like him.

Paul went on stage and what happened now, I did not expect: old and young people climbed up their seats and shouted, "Paul, we love you" and things like that. Paul was a little bit surprised, he did not expect such a welcome. When he finished singing, people were longing for an extra song but Paul didn't do one. There was nearly hysteria and ropes were needed to keep the crowd apart.

There's no exaggeration in my lines. You must know that "Wetten Dass" is a conservative show where people are only clapping hands and nothing more. Something like that never happened before, people never climbed up seats! When Paul wanted to go by car to the airport and the car started to move, people were beating against the windscreens and blocked the car by catching it. I've never seen something like that before. I think this event was not annoying to Paul, only strenuous. When I saw him on Top of the Pops, there was not such an enthusiasm like here in Germany. That was my report, I hope you enjoyed it.

Thank you for all,
PASCALE BRECKER
IDSTEIN
WEST GERMANY

Dear Paul

I've been a member of the Fun Club for a short time (2 months) but I absolutely love it!

I've just received the last issue of Club Sandwich and I find it great with all that information about "All the Best". I love the album! The songs are marvellous and my favourite one is no doubt "Once Upon a Long Ago".

It's the most beautiful song I've ever heard! And the video is great – you look gorgeous as always! I'm so glad it's having success over here; it got directly to number nine and I'm sure it will be number one soon.

Unfortunately, I don't have many of the Wings albums because they aren't available in Portugal. I haven't seen most of your videos either, and as one of the Club Sandwich readers said, it would be great if a video cassette was released.

When did I become your fan? I've been a Beatles fan for 6 years (I'm only 16) and I loved to hear their songs, especially the ones sung by you.

I love everything you do! I think you are so human being a vegetarian. It's really a shame to kill animals and because I love animals I'd like to become a vegetarian too. As I read an article Linda wrote in Club Sandwich about this subject, I'd appreciate it if she could send me a sheet explaining the advantages of being a vegetarian.

Lots of Love
PAULA SOUSA
RUA CENTRAL DE CONUJEINA
PORTO
PORTUGAL

Your vegetarian info kit is on its way, Paula. The McCartney *and* Once Upon a Video *releases should cheer you up.*

Fun Club member R. Simon of West Germany sent us his picture of Paul on stage in *'Wetten Dass'*
(See Pascale Brecker's letter on this page)

Dear Wings Fun Club

I am writing because I need to thank you for existing, and I need to thank Paul and Linda for lighting my grey life with dreams.

Dreams about finding a man who could love me, write songs for me, help me work. Dreams about having someone near when the world seems to fall on me. You let me dream it can happen.

I sing in a rock group called "Vogue", recorded backing vocals for a dance album, wrote a musical script for a parish choir, but I do not get anything as it is all on a "friendship" level. Besides, in my town there are no chances for would-be artists. Sometimes, I feel like crying and then I turn to you and your music. I am not telling you anything new, you know you are important to many people. Yet I am sending you this letter to say "I am among those people too".

Thank you again.

I love you
SIMONA DOLLFUS
MARENGO

ALESSANDRIA
ITALY

You've achieved a lot already, Simona. And remember, once people thought Liverpool was no place for would-be artists.

Dear Paul and Linda

I have enjoyed my first year as a member of the Club and receiving your super magazine. It is great that you care enough about your fans to share your lives with us and keep in touch this way.

Linda, I would like very much to receive a copy of your vegetarian fact sheet. My husband and I try to eat nutritiously and I would be interested to read about good protein substitutes to replace meat.

Are you still planning to write a cookbook? If so, I have a few suggestions. Something that would make your cookbook extra special would be to include favourite recipes from each of your family members, also their favourite menus, and perhaps some family stories/tales that relate to mealtime. It would also be special if you could illustrate the book with your photos and with Paul and the kids' drawings.

By the way, I always enjoy your photos in Club Sandwich Linda. Thank you for sharing that talent with us. I am a professional freelance photographer too (I used to work as a commercial photographer and graphic artist before my kids were born) so I find it helpful to read about your latest endeavours.

Paul, I would like to close by thanking you for the inspiration that you have been to all of us and for continuing to share your great musical talent. You have achieved great things in your life, having become a legend in your own time. Yet the thing I can admire most about you is that you have worked hard to remain ordinary, level headed, and have therefore not been ruined by fame, fortune, and success.

We have never met (and I have been waiting 10,000 years to see you in concert) but I still feel a sense of connectedness, as you must surely feel with all of us. There is a Native American expression for someone who has had a great influence on their life, someone they cherish. The Indians say such a person 'walks in my soul'. You walk in the soul of so many people, Paul, I am honoured and happy that you walk in mine!

With love and gratitude
DONNA ANDREWS
MELBOURNE
IOWA
USA

Dear Paul

I had a surprise of a lifetime happen to me – all because of you!

In the mail, I received your new album – "All the Best". Thank you from the bottom of my heart for personally autographing a copy to me. It is a dream come true!

The note enclosed by Sue stated – "Paul wanted you to have this for your contribution." So, upon opening the inner sleeve, much to my amazement, I found that you had printed my personalized licence plate: Paul McC.

Paul, I am so thrilled and honoured that you included it as part of your fantastic new album.

Then, to top it off – my name appearing in print amongst the list of credits. You have made me feel quite special and very, very lucky!

Everything throughout the album – the collage of pictures, the album cover itself, and the art illustrations are all so cleverly designed.

The collection of your greatest hits are all outstanding. My personal favourites being: "No More Lonely Nights", "We all Stand Together", "My Love", and "Goodnight Tonight". Your new song – "Once Upon a Long Ago" is a beautiful fairy-tale type ballad. The musical arrangement is brilliant.

Paul, your music has always brought a tremendous amount of happiness to my life. And, you are to me the greatest singer/songwriter of all time!

Once again, thanks a million for the most precious and treasured gift you sent me. Needless to say, it is now my most prized possession in my great McCartney collection.

I plan to have the album custom-framed. That way, I can display it proudly in my home. It's sure to bring a smile to my face, everytime I glance at it.

Paul, you are a warm and gracious person, for taking the time to remember a true fan like me.

God bless

With all my love
MAGGIE CAMPA
AZUSA
CALIFORNIA
USA

Dear Paul

I am a Japanese girl, your fan, a left hander!

Your new LP "All the Best", was released on November 16 in Japan. Of course, I bought it.

I like "Once Upon a Long Ago", and "We All Stand Together" very, very much.

I saw you on TV on November 18. I hadn't seen you on TV since LIVE AID. When you took part in LIVE AID, we couldn't hear all of your singing, but we could hear all of your saying and singing this time, so I was very pleased. We can see you on TV a few times. Please come to Japan and give a concert! I can't speak English very well, but I came to be able to write a simple letter little by little.

I hope to be able to understand your saying at your concert in Japan, so I study English more hard until you come to Japan.

Yours sincerely
TOSHIKO MATSUDAIRA
TOKYO
JAPAN

My dear friends at Wings Fun Club

First, I'd like to let you know that I think you are doing a great job on the CLUB SANDWICH.

NEXT, now that Paul has a new manager, Richard Ogden, who seems to know what Paul and his fans want, we should hear more about Paul pretty soon hopefully!

Now comes the MAJOR reason for this letter. I'd like to comment further on a letter printed in CS45 by a fellow Fun Clubber, Brian Calla, of Dubois, Pennsylvania, USA. I too feel his frustration. As you replied, part of his answer was in CS43. A list of singles or albums was provided, however, probably like him, I am not able to get these at a local record store. I don't know if it's me, where I live, or if it's the people in the record stores that seem to be a certain type of moron. On separate occasions, I've heard Paul called "Paul McCarthy", and have been told that the album "London Town" does not exist. I have yet to see "McCartney" or "Wings over America" on CD, or even the "Prince's Trust Album" either in CD or album form. I have been able by the grace of God, to purchase "Pipes of Peace", "Tug of War", "Wings Greatest", "Band on the Run", "The Broadstreet Soundtrack", and of course, "Press to Play", which they have plenty of. If I try to order a different one on CD, I get a funny look, and if they *can* order (which they usually won't) it takes up to FIVE (5) weeks for it to get there.

Is it possible for MPL and Capitol and Columbia to come up with a catalogue for Fun Clubbers who are serious record and/or CD collectors so that they may bypass the morons at the record stores who only seem to care if Madonna's new album sells well or not? Please help a fellow Fun Clubber from losing his mind!

A DEVOTED MACCA FAN, DESPITE LOCAL RECORD SALES CLERKS!

JOHN WHITINGER
SAN BENITO
TEXAS
USA

P.S. I've had to rely on friends actually travelling to England to be able to get a copy of "Only Love Remains" and "Let It Be". I'm running out of friends that travel abroad so I hope you see my dilemma.

We appreciate your frustration, John, but the catalogue idea would be too complicated. Try some of the mail order stores in CS46.

Dear Paul, Linda and Sue

I just bought the "All the Best" CD and I'm in heaven! It's wonderful! And what makes it more special is the fact that the artwork that fans have sent in to the Club Sandwich is used on the cover. How thoughtful! Paul is certainly good to his fans! Even though I've never contributed (I'm not an artist of any sort) I thoroughly enjoy the artwork sent in. I hope Paul realizes all the love and appreciation his fans have for him. Thank you Paul!

All the best
SUSAN WHEELER
EVERETT
WA. USA

Dear Linda and Paul

I am a sixteen-year-old boy living in Nagano, Japan. In Nagano we are surrounded with mountains.

My friend, who went to England a month ago, said that it is very cold in England.

How are you?

I would like to thank you.

It was two years ago that I studied for exams. Whenever I didn't make progress in study and was discouraged, I was really cheered up, listening to your songs. Thanks to you, I could pass the high school exam. Thank you very much!

My favourite songs are:
1 Another Day
2 My Love
3 Silly Love Songs
4 With a Little Luck
5 No More Lonely Nights
6 Uncle Albert/Admiral Halsey
7 Girlfriend
8 You Gave Me The Answer
9 Getting Closer
10 Press

Please take care of your health. God bless you.

With all my heart
SHIRO ARIMOTO
NAGANO
JAPAN

Thankyou, Shiro, but we can assure you its not always cold in England.

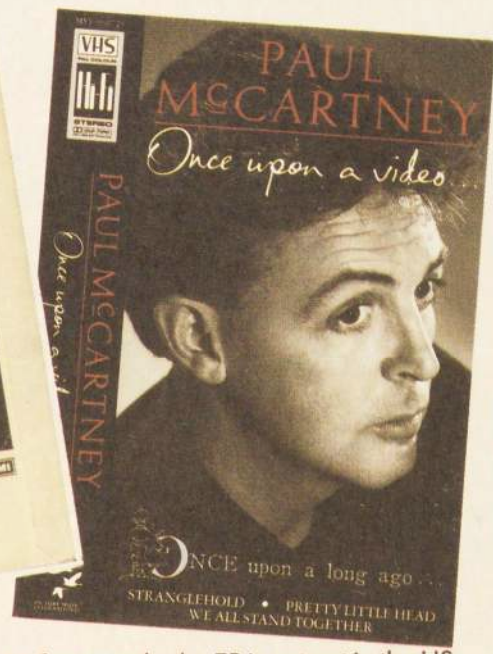
CD/Video update

Those small shiny discs continue to take over the planet. More specifically, the last three Wings albums still restricted to ye olde tape and vinyl will soon be homing in on record shops, though dates and prices had still to be decided at presstime. However, we can tell you the extra tracks:

Wings At The Speed Of Sound:
'Walking In The Park With Eloise'
'Bridge Over The River Suite'
'Sally G'

London Town:
'Girls School'

Back To The Egg:
'Daytime Nightime Suffering'
'Wonderful Christmastime'
'Rudolph The Red Nosed Reggae'



Those lucky enough to own CD players can therefore soon acquire some pretty collectable tracks. The first two additions to *Speed of Sound* are of course the A- and B-sides of the 1974 single by the Country Hams, alias Wings. Both instrumentals, 'Eloise' is the only composition by Paul's Dad, James McCartney, to be recorded, though another James McCartney may see his name on a record label (or CD) in a decade or so. This and the less countrified 'Suite' prompt the thought that anyone with the complete works of Paul and Wings could make up an intriguing, all-instrumental tape. Ever mindful not to follow the Shads, the Beatles only twice failed to vocalize, on 'Cry For A Shadow' (Hamburg) and 'Flying' *(Magical Mystery Tour)*. Paul has certainly made up for lost time!

'Sally G' has a chequered past, poor girl. First concealed behind that brazen rocker, 'Junior's Farm', some American DJ's spotted her charms. She enjoyed (we hope) a brief flirtation with the US charts and was later granted A-side status in good old Britain. Sadly, the Brits did not succumb, sending her into prolonged decline. Recently, however, her 1983 portrait of Paul and Linda made the sleeve of *All The Best* and, with her inclusion on the *Speed Of Sound* CD, friends say rehabilitation looks hopeful.

The *belles* of 'Girls School' had a tricky time, too: granted joint A-side status, they were soon dwarfed by a Scottish headland with shortbread tartan edging – yes, 'Mull Of Kintyre'. (But not in the US, where the girls charted respectably at 'Mull's' expense.) Well described in the February issue of America's *Musician* magazine as a ''loopy, memorable rock track'', many will be pleased to see it plucked from obscurity.

Where possible, the extra songs are contemporary with the original album for cohesion's sake. Apart from 'Mull', no other new songs were issued in 1977/78, but then like *Ram* (which appeared on CD without additions), *London Town* had *beaucoup de* tracks to start with. For the record, the *Venus And Mars* CD (a stop press item in *CS46*) contains 'Zoo Gang' (flip of 'Band On The Run'), 'My Carnival' (ditto 'Spies Like Us', but recorded at the *V & M* sessions: see *CS39*) and 'Lunch Box – Odd Sox', a bonus track on the flip of 'Coming Up'.

'Daytime Nightime Suffering', one of Paul and Linda's favourite Wings tracks, is a welcome newcomer to CD, as is the Yuletide coupling of 'Wonderful Christmastime' and 'Rudolph The Red Nosed Reggae'. That leaves poor old 'Goodnight Tonight', whose razor-sharp guitars and sultry organ will surely sound even better on CD, and several tracks from '80's singles. Perhaps these will be on the *Cold Cuts* CD, if and when this much-revised collection appears.

Good news on the video front too. *McCartney*, a BBC/MPL production released through The Video Collection, came out in time for Christmas. This was the BBC programme shown to coincide with *Press To Play* in 1986 and repeated with revisions last year. Based round an interview with Richard Skinner, it includes previously unseen live footage. Also out in the US and Australia, it will soon be shown on TV in Puerto Rico and Malaysia.

Once Upon A Video followed soon after from EMI's Picture Music International arm. Besides 'Once Upon A Long Ago', this video EP contains 'Stranglehold' and 'Pretty Little Head', both featured in *CS43*. One was previously unseen in Britain and the other had surfaced once only, when an extract was shown on *The Tube*. The 'live' feel of 'Stranglehold' and the imagination and technical wizardry of 'PLH' fully deserve a wider audience.

And that's not all! Also included is the video for 'We All Stand Together', complete with Paul and his *Rupert* annual in the attic. The TV adverts for *Rupert And The Frog Song* and *All The Best* complete a fascinating package.

Unfortunately, the EP is not out in the US, but it is on sale in France and Japan. By the time you read this, both videos may be on sale in other markets, or at least shown on TV in more countries.

It has been well said that opinions are like a central part of the anatomy: everybody's got one. Thus the Beatles story has drawn comment from the biased and the ignorant, all guaranteed attention due to public interest in the group. So we should be grateful to Mark Lewisohn, whose appetite for facts first became widely known with his 1986 book *The Beatles Live!*, where Mark unearthed some amazing info from the obscurity of their early shows and the chaos of Beatlemania. No wonder Paul has called it the best Beatles book he's read.

Last year Mark followed this with *The Beatles – 25 Years In The Life*, a day-by-day account of the main events in their lives over the quarter-century from the release of 'Love Me Do'. Later this year, he is likely to top even these efforts when his book on all the Beatles' EMI recording sessions is published, complete with dates and full personnel. So Mr. L. was the ideal choice to compile *Past Masters Volumes One And Two*, the CD's collecting all the songs not on the Beatles' original albums.

Issued on 7th March, *Vols. One And Two* entered the CD charts at no. 8 and no. 5, respectively. As suggested in *CS46*, *Vol. One* is similar to the UK *Rarities* album, excluding the later tracks. Thus you get the *Long Tall Sally* EP in all its glory and both 'She Loves You' and 'I Want To Hold Your Hand' in German as well as English. The original 'Love Me Do' (different from the *Please Please Me* version, which has session man Andy White on drums) was long unavailable until both versions came out on a 20th anniversary 12" single, so its inclusion here is welcome. Seven tracks are mono, four are number ones. 'This Boy' and 'She's A Woman' are in their rare stereo versions.

Vol. Two has seven number ones (counting the double-A coupling 'Day Tripper'/'We Can Work It Out' as two), 'The Inner Light' in stereo and a real oddity in mono. This is 'You Know My Name (Look Up The Number)', which crept out as the flipside of 'Let It Be' (included here in its single version). 'You Know My Name' features the late Mal Evans (Beatles roadie and right-hand man) and really belongs with the Plastic Ono Band's output. It also featured one Brian Jones on sax: released after the Rolling Stone of that name had died, it prompted an amazing 'Dead Stone would have joined Beatles' story in one paper. It also featured Brian Jones of the Rolling Stones on sax: released after Jones had died, it prompted an unlikely 'Dead Stone would have joined Beatles' story in one paper. Another rarity is 'Across The Universe' in its World Wildlife Fund charity album version.

The booklet with each CD contains advance extracts from Mark Lewisohn's Beatles sessions book. Talk of booklets brings to mind the HMV record shops and their enterprising series of Beatles CD boxes. Each volume of *Past Masters* has indeed been boxed and 10,000 of each produced. Besides the booklet, each contains eight black-and-white photographs and retails at £13.99 – if there are any left by the time you read this.

Finally, HMV have something up their sleeve (or in their briefcase) for the fan who must have everything. A jumbo box containing the complete set of 14 single CD's and one double *(The Beatles)* is planned for June. A hologram of a typical early Beatles drumkit (''the most easily recognizable item'', says HMV's Malcolm McGlinn) with '60's backdrop will adorn the lid and each CD will be individually numbered.

The CD's will be stored at an angle with matchbox-style drawer beneath. This will contain a 64-page booklet with a 3,000-word introduction by Derek Taylor. The rest of the booklet will consist of album-by-album sleeve notes by Johnny Black, re-written and expanded from those included with previous HMV boxes. Quantity is undecided, but the price will be about £200.

As many readers will know, *All The Best* crashed the CD charts at number one and bounced back to the top spot later. When there's any further news on CD's involving Paul or the Beatles, *Club Sandwich* will provide full coverage.

PHOTO: PAUL McCARTNEY

AWARD FOR LINDA

Linda McCartney has received the 1987 Distinguished Photographers Award *from Women in Photography, a Los Angeles based organisation, which was established to promote the visibility of women photographers and their work. Previous recipients of the award include Eve Arnold, Judy Dater, Annie Leibovitz and Marion Post-Walcott.*

LINDA'S NEW BOOK

Work is in the final stages on a new book, Linda McCartney's Sun Prints, *which will be published in the UK next Spring by Barrie and Jenkins. The first book completely devoted to the subject of sun prints, it will feature over 70 pictures. A gallery show in London linked to the book is currently being planned.*

'BOY SHAPE' FOR CHARITY

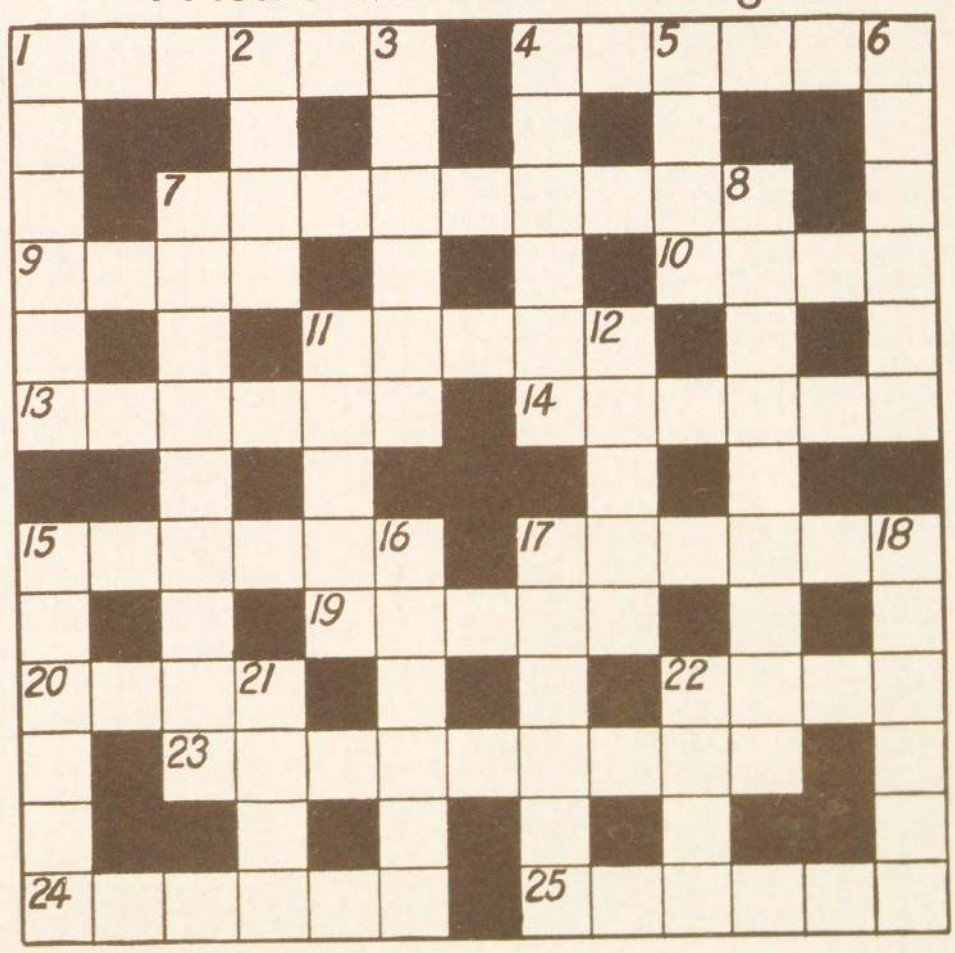
At a charity auction in London on March 21st, Linda's photograph ''Boy Shape'' was sold for £600. Proceeds went to SEARCH '88 to aid Cancer Research. The buyer has donated the print to London's Royal Marsden Hospital.

CUFF-LINK

Paul's been as busy as ever these last months, with 'Once Upon A Long Ago' and his TV appearances just the tip of the iceberg. Some of this business has been reported in the press, so we thought you'd like the correct info... Since Paul and Elvis Costello met last summer and 'fixed' a couple of each other's unfinished songs to kick off their collaboration, a further ten joints efforts have been completed. After 'Back On My Feet', two more will probably surface on Elvis's next album sometime this year ...Vegetarianism continues to gain ground. After publicity for Linda's 'macaroni turkey' and George Harrison's vegetarian roast loaf, ace *Daily Mirror* cartoonist Griffin showed turkey farmer Bernard 'Bootiful' Matthews testing his blade for sharpness in front of a worried-looking Paul and George, trussed alongside two unfortunate birds...In our CD feature we touch on Wings' 1974 Nashville sessions. At Christmas the country connection was re-established in Jamaica, of all places, when Paul wrote a song with Johnny Cash and Tom T. Hall. If it proves compatible, you could find it on the next McCartney long player. The title is definitely not 'Reggae Hoedown'...In *CS42* we reported a course in Beatles-ology at Newcastle-under-Lyne College. Now Liverpool University has set up Britain's first 'institute of pop music'. Vice-Chancellor Graeme Davies said there was a need to cater for people "aware of the importance of this kind of music to modern life"...Although getting relatively basic in his 1988 sessions with Hamish Stuart (guitar/vocals) and Chris Whitten (drums), Paul has certainly not lost his interest in the hi-tech end of things and spent a very productive three days with Trevor Horn and Steve Lipson at the end of last year...Is it too late to tell you about a souvenir popular in the US during the Pope's tour there last year? We hope not, because said item was a T-shirt captioned 'John Paul, George and Ringo', with a picture of JPII between two ex-Beatles...Also helping out at Paul's recent sessions have been Kevin Armstrong (guitar), Nicky Hopkins (piano) and Steve Nieve (keyboards). Singing and guitaring by Mr. Costello have also been heard on the premises...A single by '60's songbird the late Alma Cogan once changed hands for large sums on the rumour that Paul played tambourine on the B-side! The rumour was scotched, leaving some collectors feeling pretty silly, but Paul admired the lady's work and a new album *Alma Cogan – A Celebration* has a tribute from him on the sleeve, as on a recent Matt Monro collection...Paul's projects sometimes dip out of sight, but they rarely leave his mind. 'Children of all ages' will be pleased to learn that more work has been done towards a full-length *Rupert* cartoon feature, in particular the arrangement and recording of new songs with George Martin. Heartiest congratulations to George on his CBE in the New Year Honours List ... George Harrison's thanks to John, Paul and Ringo on the sleeve of *Cloud Nine* were a nice touch ...During the Children In Need appeal in November, BBC Radio Two auctioned a signed original print from Linda's collection...The Childline charity Paul did his Christmas card for, will also profit from his work in a more roundabout way. A various artists album, *Sgt. Pepper Knew My Father*, is out with all proceeds going to Childline. The album consists of the *Pepper* songs done by modern artists like the Christians and Billy Bragg...Paul and Billy appeared side by side in *The Independent* on 12th February, each giving their assessment of Chuck Berry on the release of his film and autobiography. Here are some of Paul's comments: "Early in my musical consciousness, certain sounds started to arrive from America which fascinated me. In Chuck Berry's case, whether it was the A- or B-side, there was always something to learn." Praising Chuck's "eloquence and economy", he gives an example: "In 'Memphis Tennessee' ...Chuck mentions the girl with 'hurry home drops on her cheek'...He influenced John and me to write our own material, dismaying a lot of good writers who previously had plenty of work."...Fans hoping to see Paul on the Royal Variety show in 1987 were disappointed, but they did get Shirley Bassey singing 'Hey Jude'. She made Wilson Pickett sound positively restrained ... In December, Kenneth 'Fortunes of War' Branagh directed an acclaimed production of *Twelfth Night* at the Riverside Theatre in London's Hammersmith. 20 years after Paul had turned down a request to write some music for *As You Like It*, he turned up in the credits of a play subtitled *What You Will*. Let the programme tell the story: "In the summer we asked Paul McCartney if he would be interested in providing music for *Twelfth Night*... 'Once Upon A Long Ago' has been re-worked by Pat Doyle to provide an accompaniment for Feste's song 'Come Away Death'. We are delighted that it takes its place alongside Pat's original score." So were the critics, who rated it a highlight of this strong, clear production, as did *Sandwich* Ed., though Paul's lyrics make for a cheerier party...On to the *Cuff Link* bookshelf: Brian Epstein's autobiography *A Cellarful of Noise* (1964) has been reissued as a slim but fascinating paperback. This fastidious but determined man, prone to using terms like "artiste", has been much underestimated, though Ray Coleman's forthcoming biography should improve matters. *Noise* was sympathetically 'ghosted' by Derek Taylor, who was happy with his fee. Some time later Brian said "You didn't get enough for that book" and wrote him another cheque for the same amount...Perhaps the grass is always greener, but France's rock press has always seemed fresh and unjaded. The excellent *Rock & Folk* was thriving more than ten years before Q and now French superfan Jacques Volcouve and journalist Pierre Merle have produced an attractive 8½"×7½" hardback survey of the Beatles' records called simply *Les Beatles*, published by Solar. Thankfully heavier on fact than opinion, it contains many rarely-seen photos (often in colour) and will cost you 110 francs on your next trip to Paris...Many readers will recall Patrick Humphries' *Pipes Of Peace* interview with Paul in *CS31* and his informative 'Spies Like Us' piece in *CS39*. Now Pat has published *The Boy In The Bubble*, a Paul Simon biography with at least one page of particular interest to *Sandwich* readers: "Simon and McCartney are undeniably masters of the popular song ...they will do their best to ensure that every release contains the hallmarks of quality the audience has come to expect ...the audience no longer requires them to be role models or leaders and can simply enjoy their ability to articulate universal feelings". And so say all of us ...*Sesame Street* came to Britain again before Christmas and had the Beetles singing 'Letter B'. Learning was different when your editor was young...Heard the one about the Polish kindergarten called McCartney? We're glad to say it's true and will carry a detailed feature next time...Now what about touring? If thinking about it and talking about it qualifies as planning to do it, then Paul is planning to tour. But don't start queueing just yet...Little woman, I love how you give me the answer.

CROSSWORD

A Test of Musical Knowledge



ACROSS

1 *Orchestral gong (3-3)*
4 *Slow, stately dance of 16th and 17th centuries (6)*
7 *Orchestra director (9)*
9 *Joseph's was in technicolour (4)*
10 *Principal instrument or voice part (4)*
11 *Small band of musicians (5)*
13 *Movement from Holst's suite "The Planets" (6)*
14 *Instruments that can be grand or upright (6)*
15 *Waltzes and mazurkas, for example (6)*
17 *Broadcasts (6)*
19 *Shields placed round microphones to exclude unwanted sounds (5)*
20 *Device to soften the sound of an instrument (4)*
22 *____ Faith (4)*
23 *Old (and unkind) name for a fiddler (6-3)*
24 *Bohemian folk-dance similar to the waltz (6)*
25 *"Side ____", piano piece popular in the 60's (6)*

DOWN

1 *Paths on magnetic recording tapes (6)*
2 *Short blast on horn or whistle (4)*
3 *Relating to contemporary styles of music (6)*
4 *Balanced arm of a record-player (4-2)*
5 *Ancient stringed instrument (4)*
6 *Short pieces for solo instrument, intended either to show skills or as exercises (6)*
7 *Wooden percussion instruments held by Spanish dancers (9)*
8 *Django ____, Belgian jazz guitarist and founder, with Stephane Grapelli, of the Quintet of the Hot Club of France earlier this century (9)*
11 *Norwegian composer of incidental music to "Peer Gynt" (5)*
12 *"____ of Peace" (5)*
15 *Pad in a piano that deadens the vibration of each key as it is released (6)*
16 *Beethoven's "Moonlight____" (6)*
17 *Ginger ____, film dancing partner of Fred Astaire (6)*
18 *Musical term meaning "always" (6)*
21 *Electronic effect, in recorded music, that adds resonance (4)*
22 *"For the sake of ____ lang syne" (Robert Burns) (4)*

SOLUTION TO ALL THE BEST CROSSWORD NO.46

ACROSS
1. Live
3. Cupboard
8. Songs
10. Disdain
11. Evermore
12. Be
13. Duo
14. Blotting
17. Up
18. All
19. Enough
23. Tempi
26. Horseman
28. Weather
29. Lax

DOWN
1. Listen
2. Vanderbilt
4. Understood
5. Best
6. Amazed
7. Don't complain
9. Someone's
15. Nights
16. Harrow
20. Emma
21. Jet
22. The
24. Eel
25. Pax
27. Or

All The Best: whose pictures?

All The Best sports one of the most detailed, atmospheric sleeves ever to grace a compilation. Even so, there's a limit to how much information you can give: the cartoon song symbols aren't credited individually, for instance.

However, we at *Club Sandwich* are not afraid to delve. A few light strokes with a feather to the soles of Mike Ross's feet and we obtained the following breakdown:-

MR HIMSELF: 'C Moon', 'Live And Let Die', 'Maybe I'm Amazed', 'Mull Of Kintyre', 'No More Lonely Nights', 'My Love', 'Silly Love Songs', 'Another Day'
PAUL LEITH: 'Say Say Say', 'Listen To What The Man Said'
GEOFF DUNBAR: 'We All Stand Together', 'Once Upon A Long Ago'
IAN WRIGHT & DAVID DE SILVA: 'Jet'
BUSH HOLLYHEAD: 'Ebony And Ivory', 'With A Little Luck', 'Goodnight Tonight'
WILLIE RYAN: 'Band On The Run', 'Coming Up', 'Let 'Em In''
IAN BECK: 'Pipes Of Peace'

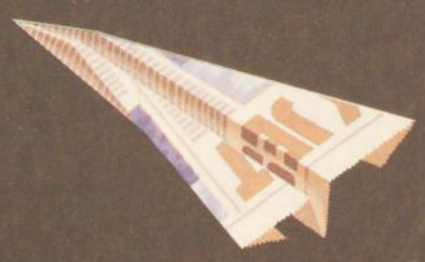
Does that add up to twenty? Yes – phew!

MIKE ROSS

GEOFF DUNBAR

PAUL LEITH

IAN WRIGHT & DAVID DA SILVA



BUSH HOLLYHEAD

WILLIE RYAN

IAN BECK

Many fans will remember the photos that make up the superb inner sleeve *montage*, but the three contributions from the fans themselves will mean most to *Sandwich* readers. The bright spark who stuck a photo of Paul's upper face on an envelope and added "Mull Of Kintyre, Scotland" gave neither name nor address, while "Sally G." has been in touch about her charming *Pipes Of Peace*–era portrait of Paul and Linda. Sally, your secret is safe with us.

Maggie Campa writes about her PMcC license plate on page 16.

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